IN THIS ISSUE: **THE STREET MUSIC OF ENGLAND.... By Milton Sanderson-Wein**

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GÖTA LJUNGBERG

as Salome in the New Production of the Richard Strauss Opera of the Metropolitan Opera Association, January 13

SIR HENRY WOOD,
conductor of Queen's Hall, London, who has been visiting friends in Bermuda during the holidays, will come to the United States to conduct three concerts with the Boston Symphony Orchestra and one of the Cadillac radio hours, before returning to England.

DR. ARTUR RODZINSKI
has completed his first half year as conductor of the Cleveland (O.) Orchestra.

CARMEN STUDER
(Mrs. Felix Weingartner) recently conducted two concerts of the Pasdeloup Symphony Orchestra, Paris.

RICHARD BONELLI
opened his current season with the Metropolitan Opera in Traviata on New Year's night. On January 6 the baritone sang in La Boheme, and on January 7 at the Sunday night concert; on January 15 in Butterfly and the following evening in Traviata in Philadelphia. In October, Bonelli was a soloist at the Worcester (Mass.) Festival. At the conclusion of this engagement and after a concert in Charlottesville, Va., he went to the Pacific Coast where he made seven appearances in opera with the San Francisco and Los Angeles companies.

EGON PETRI
will join the faculty of the Malkin Conservatory of Music, Boston, for the coming spring and thereafter. Mr. Petri begins a twelve weeks' course at the conservatory on April 2, and returns in the fall to teach there for the entire season, from October to June. Mr. Petri has conducted classes in London, Liverpool, Lemberg, Cracow and Zapokane, as well as holding master classes in this country. He had played in the leading centres of Europe before making his American concert début in January, 1932. He has since appeared extensively here in recital and with major orchestras and over the radio. (Photo by Demarest.)

LAURITZ MELCHIOR, CAPTAIN SCHARF, MRS. MELCHIOR and SIGRID ONEGIN
photographed on the SS. Europa en route for New York. Melchior is now actively engaged singing rôles of the Wagnerian repertoire at the Metropolitan Opera. (Photo by Paul Czoojdzin.)

ROGER SESSIONS,
one of the organizers of the New Music School, New York. Mr. Sessions and Paul Boepple head the faculty. The school is formed to offer instruction in the teachable phases of composition. The first semester extends from February 5 to June 1.

DANIEL MORALES,
Spanish baritone, will give a recital in Town Hall, New York, on February 4. His program includes two groups of Spanish songs, as well as a Verdi aria, an excerpt from Tannhäuser, Massenet's Elegie, Tschaikowsky, Purcell, Grieg and Gounod items, the Monologo from R. Chapi's La Tempestad and an Italian group.

LOUIS PERSINGER, violinist, and GEORGE VOLKEL, organist,
two of the soloists in the first program (January 19) in the course of six orchestral concerts at the Juilliard School of Music, New York.

MARGUERITE D'ALVAREZ
will be heard in recital at Town Hall, New York, on February 19. Prior to sailing for New York, the contralto is giving a concert at Queen's Hall, London, on January 24.

(See Inside Back Cover for Additional News Pictures)

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Banned Salome by Strauss Returns to Metropolitan

Twenty-seven Years of Exile Lifted—Music Remains Overpoweringly Vital—Orchestra Is Leading Feature of Performance—Göta Ljungberg and Max Lorenz Achieve Principal Effect—Twenty Minute Ovation Follows Opera

By HORACE JOHNSON

Ovationally cheered for twenty minutes by a huge audience that occupied every possible position in the vast auditorium of the Metropolitan Opera House, Richard Strauss' opera, Salome, had its resumed production on January 13. Because of the embroglio which attended the first and only performance of the work by the Metropolitan Opera Company twenty-seven years ago, columns of analytical discussion of the score and the famous Oscar Wilde libretto preceded and succeeded the event in the New York daily newspapers. Victorianism as well as religious prejudice banned the opera from the Metropolitan stage.

There is nothing new, nothing extraordinary in the experience of finding yesterday's prejudices become today's commonplaces. Human nature may not change, but standards of conduct do. They who burned the witches would have scorned to prognosticate from the entrails of animals. Hence there is reason neither for blame nor praise in this present shift of judgment. That once upon a time Salome was not allowed to dance her Dance of the Seven Veils, to kiss dead lips, to love openly and sensually is not to the point. No J. Pierpont Morgan will demand a director's meeting today to withdraw an "abomination." Box-office and only box-office will determine the frequency of this opera's repetitions. Nor does this mean that 1934 is less pure than was 1907.

Words and Music

It is of interest to note upon examination of the reviews of that long-ago day that it was more often the story than the music that stirred resentment. And yet the Richard Strauss of Salome was as much a revolutionist as was the poet, Oscar Wilde, from whose poem with some slight condensation the composer drew his libretto. It would seem that 1907 could better bear to have the ear seduced than the eye.

This libretto for Salome in one act after Oscar Wilde's poem is masterly both as poetry and as drama. There is unity of mood, of character concept, that contributes in no slight degree to the climbing horror of the narrative. The story opens with the Syrian captain of the guard, Narraboth, attended by a page and his soldiers, comparing the weird beauty of the moon as seen from the terrace of Herod's palace with the strange charm of Salome at the banquet table within. Upon his enthralled mood breaks the voice of Jokanaan (John the Baptist) who is confined in a dry well in the courtyard. To the soldiers his prophecies are without meaning, but to Salome entering to escape the amorous gaze of Herod, the voice is entrancing. She would have the man brought before her. The soldiers, respecting Herod's command to keep the prophet imprisoned, refuse. But Narraboth can deny Salome nothing. Jokanaan comes out of the cistern.

Salome falls in love with him. He foretells woe and destruction. She praises the whiteness of his body, the blackness of his hair, the red of his mouth. She must kiss him, she says. And though Narraboth, unable to bear this madness in his princess, kills himself and falls at her feet, she is unaware. She will kiss Jokanaan's mouth. But he curses her and returns to his cistern.

Herod and Herodias enter, followed by the banqueters among whom are Jews, disputing the varying tenets of their religion: has the Messiah come: is Jokanaan in reality Elias returned from the dead? Herod believes so, and fears him: Herodias hates him and would have him destroyed. Also she resents the way in which the Tetrarch's eyes turn ever to the girl, Salome. He would eat with her, drink with her: she is not hungry, not thirsty. He would put her in her mother's place, share his kingdom with her: she is indifferent. Will she not dance for him? She will not. He will give her anything she asks. Suddenly aware, she makes him take an oath to that. Then she dances the Dance of the Seven Veils: thereafter demanding the head of Jokanaan on a silver charger. Herod is shaken. He tries to dissuade her. Herodias believes this is proof of her daughter's loyalty to herself and is pleased. But the girl is firm; and the command is given. She listens at the cistern: why is there no sound? Will he not cry out for mercy? There is a terrible thud. And then a black arm, bearing the head on a charger, is raised from the cistern. She seizes the head. Now she will kiss his mouth as she had vowed. The moon disappears: the stars grow dark: the Tetrarch in horror commands that the woman be killed. And the soldiers rush upon her and crush Salome beneath their shields.

(*Continued on page 12*)

Merry Mount Première, February 10

The first stage performance of Merry Mount, American opera in three acts with music by Dr. Howard Hanson and libretto by Richard L. Stokes, will be given at the Metropolitan Opera House on February 10. Wrestling Bradford is to be sung by Lawrence Tibbett, according to announcement made some time ago by Giulio Gatti-Casazza, general manager of the company. The assignment of the leading feminine part, Lady Marigold Sandys, to Göta Ljungberg has been unofficially reported. The opera will be conducted by Tullio Serafin.

The Hanson-Stokes work was performed at the Ann Arbor (Mich.) Festival on May 20, 1933, in concert form, under the composer's direction. The Metropolitan intended to produce the work last season, but it was postponed. Since then, Mr. Stokes has made a few changes in the libretto.

The first appearance of John Charles Thomas, American baritone, with the Metropolitan Opera forces, is scheduled to be made as Germont in La Traviata, on February 2 at a special performance given for the benefit of the Vassar Scholarship Fund. Rosa Ponselle and Tito Schipa are the other chief singers. Charles Hackett, American tenor, will rejoin the company after an absence of several years, in Romeo et Juliette, on February 3, in another benefit performance for the French Hospital, the cast including Bori and Tibbett.

Mme. Paderewska Dies

(*Special Cable to the Musical Courier*)

Morges, Switzerland.—Mme. Helena Paderewska, wife of Ignace Paderewski, died at their chateau in Morges on January 16. Mme. Paderewska had been ill for several years following a breakdown. She was seventy-four years old. Her husband was with her at the time of her death.

(*Continued on page 16*)

Schönberg's Boston Concerts Altered by Slight Accident

Eminent Musician Conducts at Harvard—Koussevitzky and Burgin Pinch-Hit for Two Final Concerts Owing to Mishap Suffered by Composer

By MOSES SMITH

Boston.—The miniature festival which had been arranged here for Arnold Schönberg and the Boston Symphony Orchestra did not follow the schedule, which included concerts by the orchestra under the eminent composer's direction on January 11, 12 and 13. The program, which was to have been the same for all three concerts, included the transcription of the organ prelude and fugue in E flat, Verklärte Nacht, and Pélléas and Mélisande.

The concert on January 11, at Harvard University, which your correspondent can recount only by second-hand, though reliable, report, followed the announced plan. By general agreement, Schönberg disclosed himself as a conductor far more able than most of his composing brethren. He was greeted by the university audience with great enthusiasm. An inspired performance of Verklärte Nacht engrossed the listeners. Pélléas and Mélisande, because of its length and because it had been previously unplayed here, was less heartily received, though it excited admiration in many quarters as a masterwork of Schönberg's romantic youth.

A Regrettable Contretemps

The concert for the following afternoon, at Symphony Hall, Boston, was marred by a curious accident. On his way to the hall before the concert, Schönberg, in a fit of coughing, strained his back. A doctor's ministrations, at the hall, were unsuccessful in enabling Schönberg to take his place at the conductor's stand for the beginning of the program. As a result, Richard Burgin, concertmaster, was hastily impressed into duty to conduct the first two numbers. Since Schönberg had not yet, at intermission time, sufficiently recovered to undertake conducting, and since it was considered unwise to undertake the long and intricate score of Pélléas and Mélisande under any other than the one who had rehearsed the orchestra, Brahms' first symphony was substituted. Fortunately Dr. Serge Koussevitzky, the Boston Orchestra's regular conductor, was in the audience and graciously consented to direct the performance of the symphony.

The audience, though somewhat bewildered by the quick changes, took them in good spirit. When Schönberg came on the stage after the performance of Verklärte Nacht he was heartily applauded. Mr. Burgin, cast in a difficult rôle without notice, was greeted with the warmest sympathy, and Dr. Koussevitzky was similarly received. Naturally, Mr. Burgin did well to present even a passable performance of the music. On the following evening, however, when Schönberg was still incapacitated, Burgin directed a glowing version of Verklärte Nacht, while Dr. Koussevitzky led one of his finest performances of the Brahms symphony.

Programs Radically Altered

There was the keenest regret that Schönberg's first appearances in America as conductor, and an all-Schönberg program should have been marred by unavoidable circumstances. Anticipation had been especially great for the first Boston productions of the swan-song of his earlier style—Pélléas and Mélisande. Mingled with the regret was the ironical note that the program had already been changed from Schönberg's first choice of several weeks ago, a choice that included two works of the later period—the Five Orchestral Pieces and the Cinema Music—in

(*Continued on page 20*)

Paul Kochanski Passes Away in New York

Obsequies for Eminent Violinist Held at Juilliard School, Where He had Headed Violin Faculty

Paul Kochanski, Polish violinist, eminent concert artist and head of the violin department of the Juilliard School of Music, died on January 12 at his New York home. His funeral was held on January 14 at the Juilliard School, when Dr. John Erskine, author and president of the school, was the speaker.

Mr. Kochanski was a native of Warsaw, where he was born in 1888. His early studies were with Emil Mlynarski at the Odessa Music School and with César Thomson in Belgium. Among the first musical honors which fell to him was the "first prize with great distinction" of the Brussels Conservatory. He was only nineteen when he made his début in London. Two years later he was professor at the Warsaw Conservatory, and in 1915 he succeeded Leopold Auer as professor of violin at the Conservatory of Petrograd.

He continued in this position until 1918, when, with the rise of the Bolshevist power, he was ordered to play recitals for which the recompense was cards that he could exchange for food. He tried to escape from the country after two years, but was apprehended and delegated to the faculty of the Kiev Conservatory. However, he was at length successful in getting to Warsaw, where he resumed his concert career. He went again to London and was welcomed by the music public.

Made American Début in 1921

In 1921 Walter Damrosch, having heard the violinist in Paris, invited him to come to the United States. Kochanski made his first appearance in this country with the New York Symphony under Dr. Damrosch. After this he was immediately booked for five further appearances that season, with orchestra and in recital. He has since toured extensively here, as well as in Europe, and been heard in his own programs and with orchestras on both sides of the Atlantic. His association with the Juilliard School dates from 1924.

Mr. Kochanski returned from Europe this fall on October 17. He was not well at the time, but insisted on fulfilling a recital engagement in Pittsburgh three days later. He collapsed after this appearance and had no choice but to cancel his entire season's schedule of twenty-nine bookings.

He leaves his widow, Mrs. Sozia Kochanski and a mother and sister.

Many Attend Services

The funeral service, held on the afternoon of January 14, at the Juilliard School of Mu-

(*Continued on page 16*)

Paris National Library Offers Unique Exhibition

Priceless Relics on View—Several Million Manuscripts in Library, Including Only Lully Example and Rare Specimen from Sixth Century

By IRVING SCHWERKÉ

Paris.—If the holiday season is not remarkable in musical performance, it is memorable for the exhibition which has just been opened at the National Library. No tongue or pen could describe the riches there on view, and one in love with music and its history can only express deep-felt gratitude for the privilege of seeing, studying and knowing these treasures. For the National Library is without rival for quantity and quality. Hitherto called the Library of the King, and the Royal or Imperial Library, the National Library has a long and interesting story. It is well known that the Carolingians were ardent collectors of manuscripts, and the King St. Louis (d. 1270) had a famous library in rooms off the Sainte-Chapelle whose windows are perhaps the most voluptuous symphony ever done in glass.

Charles V sold his collection in 1425 to the Duke of Bedford, and Louis XII (d. 1515) is to be considered the founder of the library now offering this exhibition. Louis XII enriched his shelves by acquisitions from the libraries of Charles VII, the Sforzas of Milan, and the Grunthuuse family of Bruges. Francois Ier. (d. 1547) had the precious store removed to Fontainebleau, increased it praiseworthily and established what is known as "obligatory deposit," a law demanding that two copies of every work printed in France be given to the National Library for historical preservation. This measure has never ceased to function and explains in part the extraordinary completeness of the institution's files. Henry IV (d. 1610) had the library taken to Paris and set up in Clermont College and also had the volumes bound with the proceeds accruing from the sale of the furnishings, etc., of the selfsame college. Louis XIV, we are told, added vast collections to the library: Du Puy, of 9,000 volumes; and the Mental, of 10,000, to mention only two of them. Under Louis XV and in 1724, the library was moved into its present quarters, and during the Revolution it acquired further vast and inestimable treasures from the religious orders and establishments then being suppressed. As in the past, the library continues to grow, thanks to private donations, acquisitions and the operation of the *dépôt legal*. How many million volumees, manuscripts and documents it contains, has yet to be ascertained.

Famed Mss. Treasures

Before going farther let me say it is neither my intention, desire, nor idle dream to tell about or describe the exposition of musical history now available to the public who will take the trouble to visit the National Library. The whole thing is so vast and overwhelming that, can I but call atten-

(*Continued on page 20*)

THE STREET MUSIC OF ENGLAND

By MILTON SANDERSON-WEIN

IT is well known that in the closing years of the past century, and in the early years of the present, the attitude of musical Europe towards England was one of unfeigned contempt. It was a commonplace to hear that the English, though good at football and boxing, were completely lost in matters of art, especially music, of which The Geisha was the only known specimen. The appearance of English artists in Continental circles caused nothing but bewilderment. Not even the unmistakable fact of a great literature, taught in all the schools of Europe, could dispel doubtful looks and questions at the mention of English art.

Although after its sterling pioneer work during the Middle Ages, England had lost almost entirely its prestige as a music-producing nation, yet the music of the people was perpetuated through the generations and flourished. Unfortunately, this music was confined, among the common people, to the voice or to an occasional violin or wind instrument. The orchestra or the military band were luxuries which the Londoner of the lower classes was unable to afford even if his desires led to these.

The Londoners were not to be denied their music entirely. In the middle of the nineteenth century, street music, the music of the people, had become the popular middle and lower class amusement. The streets and thoroughfares were over-run with tonal performances.

RÔLE OF THE HUMBLE STREET ORGAN

A great and varied program had this music, containing as it did the street organs —some with their mother-of-pearl keys which moved up and down, others with rows of wooden pipes and revolving dioramic effects, organs with monkeys, others with baby accompaniments, some with varied orchestral appliances. There were some which confined themselves to the exposition of sacred music such as the Hallelujah Chorus, the Old Hundredth, the Adeste Fideles, and Luther's Hymn. Then there were the street organs drawn by donkeys, and the hurdy-gurdies and guinea pigs, while the most important of all were the magnified "pianofortes," the introduction of which into the country was considered nothing less than a "blessing to men." Of their superiority over the older species of street organ there could be no doubt, and it was proven in the manner in which it drove its predecessor from the field.

But the street organ was not all that could be boasted of in the realm of street music. There were bands of every conceivable description: German bands—some in uniform, others partly so, and some not at all. Along with these were the bands without "the string" and some with it. There were really good brass bands that played first-class music (they could be recognized by the style in which they performed, to say nothing of their stock-in-trade of music desks, with their paraphernalia of strings and weights). And there were really bad bands, such as the Vaterland, quintet, quartet or trio, especially so when heard at their worst, in the early morning before the lungs of the performers or their instruments were sufficiently open.

Closest in popularity to the brass bands were the string bands, consisting of any scratch number of violins, violas, cellos, double-basses, guitars, harps and banjos—in fact, anything which could come under the title of a stringed instrument.

TONAL "GRAB-BAGS"

But both organs and bands gave way before the grab-bag of musical art—the miscellaneous section. Here were gathered the "tom-tom" man, the female cornet player, the man with the whistles and the coffee pot; another who plays Home, Sweet Home, with the aid of eight or nine tumblers and a puddle or so of water; his rival with the glass tubes, and the seemingly blind fiddler with his frizzed dog. Other apparitions were the man with the bells; the street topical songsters; the Scotch crawlers; the Negro troupes of all sorts and sizes; the harmoniumist in the cart; the street zitharist; and the genius with the ophicleide and spectacles. Fearful onslaughts on the eardrums were made by the old soldiers and sailors; the harp and piccolo duet; the tin whistle band and kettle-drum accompaniment; the powerful docksters and laborers with stentorian lungs. Just as eminently fitted to disturb the ether were the concertina band; the cornet player; the street bones; the whistling man; and the female orchestra, the members of which play their brass instruments with a precision and ease that are truly remarkable. Nor should one forget the pianoforte on wheels; the genius who plays with a stick on pieces of metal; the blind singers; the street harpist, who (an authority of the day assures us) has so mastered his instrument that "a cat might walk over the wires with quite as much, probably a very similar, effect." Finally, there was the tribe of errand boys with their pipes, fifes, tin whistles, clappers, jew's-harps, concertinas, bugles, tambourines, pan-pipes, triangles, an almost endless variety of such instruments which these fellows carry about them, and with which they while away their masters' time when on their errands.

OLD-TIME STREET SINGERS IN ENGLAND

THE LAW STEPS IN

It was in the year 1863 that the Street Music Nuisance worked itself up to a point. In the eyes and ears of many men and women whose views on the matter deserved to be recognized, the grievance had grown to be unbearable, and many wise persons put their heads together to consider how best to remedy the evil. Such a step was inevitable, for scientific men were being driven to distraction. John Leech, of Punch celebrity, after moving to various quarters of London and the suburbs in search of freedom from the visitations of bands and organ-grinders, fled to Hamburg, suffering expatriation and losing some $250 a week for a temporary immunity from the annoyance.

Business men were finding the "thrice-cursed droning noise—that abomination of London which makes one ill," intolerable. Musicians proper were positively tortured by it; clergymen were prevented from preparing their sermons; the hour of prayer in Lady ……'s family was constantly being shifted in order to avoid the strains "at one and the same time, with equal loudness, of Annie Laurie, The Last Rose of Summer, and the Prison Song from Il Trovatore." Medical men demanded protection from the nuisance in the names of themselves, their families, and the sick and weary in general. Royal Academicians could not paint for the noise and the tyranny of the "Savoyard fiends."

ENTER A DELIVERER

At length a deliverer arose. Michael T. Bass took up the cause for those that were oppressed. The defective state of the existing Police Law in regard to street music had made itself apparent to all right-thinking minds. Mr. Bass undertook to remedy the law, and early in the session of 1864 he gave notice of his intention to move for leave to introduce a Bill for Better Regulation of Street Music in the Metropolitan Police District.

This intimation caused great commotion. Mr. Bass was overwhelmed with letters of congratulation, thanks, offers of assistance, testimony, facts, data and reports, numerous enough to make a Blue Book. And although he anticipated no small amount of opposition to his motion—in which he was not disappointed, inasmuch as there were several members of Parliament, certain lords and other distinguished persons who it was known fostered and positively enjoyed the performances of organ-grinders and Negro melodists—he persevered in his cause, and had the satisfaction of finding the bill read a second time in the House of Commons amid considerable cheering and a large majority.

The act provided that any householder might require any street musician to depart from the neighborhood of his house on account of the illness of any inmate of the house, or for any other reasonable cause. Failure on the part of the musician to comply with this request made him liable to a fine of not more than forty shillings, or, at the discretion of the magistrate, to an imprisonment of not more than three days.

SATIRE FROM THE DEAN OF COMIC SHEETS

That such Parliamentary protection was sorely needed is beyond doubt, and it is only necessary to refer to Punch for a sample of the entertainment provided at that time for the residents of the most quiet streets and squares of London:

"PROGRAM FOR QUIET STREET MUSICAL PERFORMANCE DURING THE LONDON SEASON.

"Time of Day, 9 A. M. German boy and girl, solo and duet, accompanying themselves on double bass and guitar.

"Introduction—Tuning for ten minutes, during which time the educated amateur will have much pleasure in noticing the laudable efforts made by the double bass to get into the same key with the guitar. Despairing of ultimate success, and unwilling to keep their audience waiting any longer, they play as follows:"

[Here the music was appended.]

"This performance will last until 9:45, after which:

"10 A. M., full German Band, with music stands and a conductor:

Overture—Guglielmo Tell

"This last piece, though very fairly executed, at all events by comparison with other itinerant performances, frightens several horses. This concludes at 10:30.

"From 10 A. M. until 1 P. M. will be heard at intervals, clearly or faintly, according to the thickness of the walls, the two young ladies in the next house, practicing scales, Schubert's variations, operatic music arranged as waltzes, galops, etc.

"11 A. M. Man with organ:

Air—La mia Letitzia,

played very slowly, with whistling accompaniment, out of time.

"12 A. M. Man, without organ, but with monkey:

Air, performed by monkey on cymbals—vague.

Firing gun by monkey, shouting by man, and other performances, including a broadsword combat between man and monkey.

"12:45 P. M. Combination of talent. Man with organ and monkey. Tradesmen's boys cat-calling and whistling reminiscences of popular airs.

"1:15 P. M. During luncheon, organ with monkey. Seated cripple, charitably supposed to be deaf, turning the handle, and an old woman, who collects money and shakes tambourine. This organ is equal to three entire brass orchestras of fifty performers, drums, cymbals and triangles included.

"2 P. M. The Infant German Band, composed of small dirty boys, evidently learning their notes. Overture (supposed to be) Guglielmo Tell.

"2:30 P. M. Indian musician with his tum-tum-tum.

"3 P. M. Negroes, accompanied by admiring crowd.

"3:30 P. M. Solo (flageolet), Home, Sweet Home (new version).

"Street boy whistling reminiscences as before.

"4 P. M. More Negroes, in costume, with kettle drums; a man with a false nose, and a female singer.

"5 P. M. Dancing pony. Whip smacking, 'Hi! Hi! Hoop!' Volunteer band in distance, marching out to drill.

"5:30 P. M. Itinerant vocalists, distressed weavers, with singing children.

Solo and Chorus: I'm Leaving Thee in Sorrow, Annie.

"6 P. M. Solo, violin .

"7 P. M. Grand Finale. Organ corner of street. Negroes, new set, with two extra voices and a leader who squeaks shrilly. Oratorio kind of organ opposite corner of street. Volunteer band in the distance, marching home after drill.

"The entire concert concludes punctually at 7:40.

"8 P. M. A policeman is seen passing slowly before the dining room window: and all is still.

"10 P. M. Somebody going home, playing accordion.

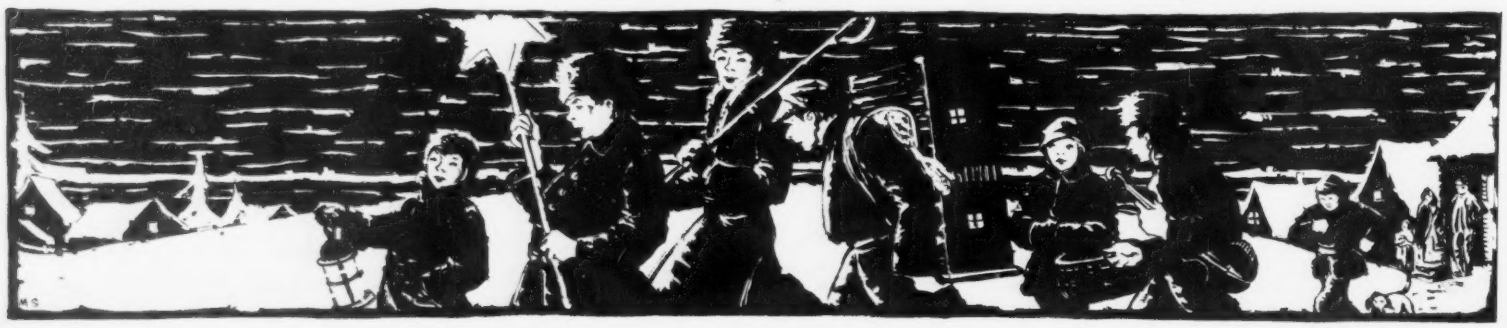
"10:30 P. M. Somebody else, whistling.

"11 P. M. Cats."

EXIT THE AL FRESCO ARTISTS

Thus, an aroused public and the legislation of Parliament contrived to cut down the too-flourishing growth of London street music. The musicians were, many of them, driven to the country where livelihood was more precarious than even in London.

And in London itself the automobile drove the wandering musicians from the streets, while the radio and talking pictures drove them entirely from the music which had so distressed the sensitive London householders.



Summer Lyric Drama Series Announced for Los Angeles

L. E. Behymer and Ed Perkins to Sponsor Company—Jewish Musicians Form Local Chapter to Advance Palestine Music

Los Angeles, Cal.—Hope springs eternal in the human breast. At least in certain operatic chests waiting here for new opportunities such feelings have been aroused anew through the announcement, made jointly by Ed Perkins and L. E. Behymer, of at least six productions of lyric drama beginning July 20 at the Municipal Greek Theatre. Mr. Perkins has been pioneering at this outdoor theatre for the past two seasons. Barring the Greek Theatre at Occidental College, near Pasadena, the Griffith Park stadium is the only out-door location where lyric drama can be given with an approximation of that intimacy necessary for this musico-dramatic art form. There are some who are clamoring for a Wagnerian series under Alfred Hertz at the Hollywood Bowl. Such a venture would be artistically feasible, though long-distance opera (such as would be the case in Hollywood, where 20,000 seats are provided) would be a matter of questionable enjoyment for a good many persons. However, Bowl affairs are in a somewhat unsettled state, although a board of directors' meeting will clarify the situation within the next few weeks.

Tentative Repertoire Chosen

Messrs. Perkins and Behymer are planning to place Maestro Pietro Cimini in charge for the Griffith Park series. A tentative repertoire has been listed and is to include Carmen, Rigoletto, Faust, Aida, La Boheme and Madam Butterfly. Some principals will be brought from the East, but as much as possible, resident artists will be engaged. Of good voices and schooled singers there is no shortage. What they need is routine and if the summer season receives proper support performances will be given indoors.

No opera company has succeeded here so far in continuing its effort for long, largely due to mismangement aad lack of funds. The Cremonesi Company, known also as the United Grand Opera Company, which made such a promising start and was so well patronized, seems to have faded out of the public picture. The persons in charge were well intentioned, but too many postponements undermined interest. One great difficulty which any operatic stock company here would have to face could be solved if union rules and rates governing the men backstage were relaxed. Any company going into a neighborhood city, near enough to be reached by street car, will be taxed so heavily by having to pay accompanying as well as local stage crews. Therefore managers have become discouraged. Some adjustments in that direction should be made in the case of enterprises where financial gain is not only not the object, but hardly possible except for a small margin which usually has to go back into new presentations or promotion. The unions (including those of the none too active musicians) having respective jurisdiction actually are choking off earning possibilities.

Klemperer Leads Sunday Concert

Splendid playing marked also the regular Sunday afternoon concert of the Los Angeles Philharmonic Orchestra under Otto Klemperer, and the E flat Mozart symphony No. 39 was played with dynamic energy. The Ball and Scaffold March Scenes from Berlioz' Fantastic Symphony, the Brahms-Haydn Variations, especially also Moussourgsky's Night on Bare Mountain, and The Blue Danube Waltz were well performed.

Large audiences continue to congregate in Boyce Hall at the University of California where Alexander Schriner is playing regularly.

Jewish musicians have formed a local chapter of Mailamm, devoted to the advancement of music in Palestine. Charter members include Alfred Mirovitch, Josef Borisoff, Max Rabinovitch, Leon Goldwasser, Mark Markoff, Joseph Schildkraut, Jean Bruman, Sidor Belarsky, Myra Solkolskia, Maurice Moskovitch, Leonide Sengoff, Mischa Askinazi, Alexander Borisoff, L. E. Behymer, Dr. Lewis Browne and Prof. A. J. Rosanoff. Mrs. Rose Shomer Silverman, author-lecturer, was elected president. The chapter is affiliated with the national association headed by Ossip Gabrilowitsch and Mischa Elman.

A program of chamber music and vocal compositions by Mabel Woodworth, assistant professor of theory at the University of Southern California, was broadcast over KFI.

B. D. U.

Schipa and Reiner in Cadillac Program

The fifth concert by the Cadillac Symphony Orchestra, played to a countrywide audience over the NBC Blue network on January 14, had Tito Schipa, tenor of the Metropolitan Opera, as soloist, and was conducted by Fritz Reiner. The first half of the concert was devoted to the playing under Mr. Reiner of Berlioz' Roman Carnival Overture, the intermezzo and dance from Falla's La Vida Breve; both works spiritedly and colorfully portrayed by the orchestra. Mr. Schipa sang the aria Il mio tesoro, from Mozart's Don Giovanni, made familiar in his singing of the rôle of Don Ottavio at the Metropolitan. This was a piece of limpid vocalism, marked by excellent observance of Mozartian tradition and exemplary purity of tone.

The second half of the concert brought another appearance by Mr. Schipa, who sang the aria, Fantaisie aux divins mensonges from Lakmé by Delibes, another of his Metropolitan successes, with glowing lyricism and artistic restraint, accompanied by orchestra; also a vocal version of Liszt's most popular Liebestraum, to which Mr. Schipa has composed English words, and his own arrangement of an Italian folk song, Serenata Mattutina. The last number was given in an orchestral version by Nathanial Shilkret, who conducted it. The other accompaniments were led by Mr. Reiner, whose abilities as an interpreter of Strauss' music both in the opera and in concert were strikingly revealed with his performance of the final number, Till Eulenspiegel.

R. K.

Wagner Cycle at Metropolitan Begins February 9

The Metropolitan Opera Association will present its annual Wagner matinee cycle this year, including the Nibelungen Ring in its entirety, without cuts. The Ring dramas will be preceded by Tannhäuser and followed by Die Meistersinger. The dates of the various performances are Tannhäuser, February 9; Das Rheingold, February 16; Die Walküre, February 22; Siegfried, March 2; Götterdämmerung, March 9; and Die Meistersinger, March 15. Artur Bodanzky is to conduct the whole cycle.

Making Operatic Characters Live Exacting Task, Says Maria Müller

Leading Soprano of Bayreuth and Metropolitan Operas Believes Originality and Grasp of Tradition Are Both Important Adjuncts of the Singing Actress

Contrary to popular belief, artists do not always like to talk about themselves and taking an interview from them is not just a matter of touching the button and listening.

In proof of the above statement this interviewer offers you the case of Maria Müller, the Metropolitan prima donna soprano now singing her tenth season with that organization. Indeed I had a rather difficult time, for this singer is that *rara avis* in any walk of life, an extremely modest person. If it had not been for the presence of Max Altglass, tenor of the Metropolitan and her only vocal teacher, I doubt whether I should have been able to tell you anything about Mme. Müller, her self, her experiences, or her career. And it was only after Mr. Altglass started a discussion about the histrionic interpretation of operatic rôles that Mme. Müller, shy and demure in manner, became excited.

"But singing isn't everything in depicting an operatic character," she stated emphatically. "So many people believe that if an artist has given a vocally fine performance of a rôle, he has done well. It is not enough to follow the traditional gestures and movements of a part in exact detail. One may smile, may weep, may make graceful stage falls and still be oneself, and not the character. An accurate emotional interpretation in the music only may be singing; it is not opera. An operatic character must be made as life-like as a man or woman on the dramatic stage. We are trained to the traditional manner in which a rôle was sung originally, but in these days we do not believe that that is all that is required of us."

Avoiding the Hackneyed

"But how can artists conceive an original interpretation of their own?" I asked, delighted at the turn the conversation had taken, being one of those who has long cried aloud against this very traditionalism. "Would the conductor or stage director allow them to make alterations in the conventional pattern?" Thus I quoted the answer that had so often been made to my pleas.

"Perhaps I have not been very clear in saying what I mean," said Mme. Müller. "No artist can, of course, change the outward aspects of a rôle to suit himself. He must conform to the essential traditions of the part. But it is possible to discard outmoded gestures and indicate more subtly the context of the words he is singing. A sweeping movement of the whole arm in a scene which does not demand ardor can be circumscribed by a gesture of the hand; a turn of the head softens a gesture of the hand. In that way, wide arm movements so necessary to the broad dramatic treatment of operatic interpretation become doubly effective when used to point the intensity of a big scene." Mme. Müller smiled a shy smile. "Oh dear, I talk too much."

"Indeed you do not, and you have made exceedingly pertinent statements," I encouraged her. "Now tell me, if you don't mind, whom you enjoy singing with most at the Metropolitan."

MARIA MÜLLER
as Eva in Die Meistersinger. (Photo © by Pieperhoff, Bayreuth.)

"Lawrence Tibbett. He is a great actor. When I play scenes with him there is so much response. I always feel as if he were really Simon Boccanegra, my father, never the man, Lawrence Tibbett. He gives so much strength in his impersonation that there seems to be no effort in doing my bit, too."

An International Soprano

"Do you like singing at the Metropolitan better than at Bayreuth?"

"But it is so different," she shrugged her shoulders. "I like everywhere I sing. I always have. It's such fun. Singing for Toscanini, Walter, Serafin, Bodanzky—all of them so nice and so helpful and courteous. But there is so much to learn. Mr. Altglass daily watches my singing, correcting patiently my smallest mistakes. This only accounts for my continuous progress."

"But don't you know hundreds of rôles?" I asked.

"Only forty-five. That is not so many. Some I know twice," she laughed. "In German and in Italian. Sometimes I get mixed. That is stupid of me, *nicht wahr?*"

Such is Mme. Müller, the international soprano who has just refused an engagement for the coming season at Covent Garden in London and at La Scala in Milan because she is already booked until September, 1934; a favorite of all European concert stages; who sang under the baton of Bruno Walter the rôles of Eurydice in Orpheus and Rezia in Oberon at the Salzburg Festivals; and who was personally requested by Arturo Toscanini to sing the Elisabeth and Eva at the Bayreuth Festivals. Much too modest, is she not?

H. J.

IN NEXT WEEK'S ISSUE

CONCERT MANAGERS AND WHAT THEIR HANDS REVEAL

By MARION WALL

Schelling Leads Coast Concerts for Children

Two Events with San Francisco Orchestra Delight — Dobrowen Conducts Popular Programs

San Francisco, Cal.—Ernest Schelling directed the San Francisco Symphony Orchestra in two concerts for young people at the Opera House. He has a way with children that is thoroughly delightful and irresistible. Because he prefers the attitude of a father amusing his brood to that of a pedagogue instructing his students, Schelling immediately wins the affection and confidence of his young listeners. He is more than a fine musician and conductor; he is an able educator and a man with a delicious sense of humor. The information he has to give is presented cleverly, simply, interestingly, and is easily grasped by the adolescent mind.

With the aid of his stereopticon slides, Schelling explained the origin and function of the various instruments in the orchestra. He touched upon the lives of a number of the eminent composers, relating anecdotes that evoked peals of laughter from the grown-ups as well as the youngsters. He asked the children questions on musical subjects and in many cases received the correct reply. He directed the entire audience in singing national airs, and last but not least he conducted the orchestra in works by Mozart, Bach, Tschaikowsky, Borodin, Beethoven, Mendelssohn, Pierné, Rimsky-Korsakoff and Ravel.

The several thousand young people that attended each of his concerts certainly had a jolly good time and were loath to leave the Opera House at the end of the program. This is not to be wondered at since Schelling unquestionably has the ability of providing entertainment as well as imparting musical knowledge.

At the second popular concert of the San Francisco Symphony Orchestra (Issay Dobrowen, conductor), Roland Hayes, tenor, was the featured attraction. With orchestra, Mr. Hayes sang Beethoven's Adelaide, Schubert's Du bist die Ruh and Der Jungling und der Quelle. Elizabeth Alexander was at the piano for his encores.

Dobrowen and the orchestra gave a performance of brilliance and beauty of Tschaikowsky's Fantasie, Francesca da Rimini, while Weber's Oberon Overture was nobly played, and the reading of Mendelssohn's Italian Symphony, No. 4 was delightful.

C. H. A.

Horowitz' First New York Appearance at Carnegie Hall on January 30

Accompanied by his wife, the former Wanda Toscanini, Vladimir Horowitz is now on tour. Before his first New York appearance on January 30, at Carnegie Hall, the pianist will have played the following engagements: January 9, Wheeling, W. Va.; 11, Columbia, Mo.; 15, soloist with the Philadelphia Orchestra; 17, Albany, N. Y.; 31, Chicago; 26 and 27, soloist with the St. Louis (Mo.) Symphony Orchestra.

Bach, Beethoven, Schumann, Liszt, Chopin, Debussy and Stravinsky figure on Horowitz's Carnegie Hall program. Bach is represented by four chorales: Come, O God, Creator; Now Comes the Gentiles' Savior; Rejoice, Beloved Christians; Joy Is in You. They were arranged by Busoni. The Beethoven will be the sonata in E flat major, op. 81. The subtitles of the sonata—Les Adieux, L'Absence, and Le Retour—are explained in the dedication of the music to the Archduke Rudolph, Beethoven's patron, friend and pupil. Horowitz has chosen from Liszt the Sonata quasi Fantasia "apres une lecture de Dante."

Gabrilowitsch, Seidel, Lashanska in Benefit

Ossip Gabrilowitsch, Toscha Seidel and Hulda Lashanska will participate in a concert at Carnegie Hall, New York, on February 27, for the benefit of the Medical School of the Hebrew University in Palestine, according to an announcement issued by Dr. Nathan Ratnoff, president of the American Jewish Physicians' Committee. The members of the concert committee arranging the performance include Dr. Emanuel Libman, Dr. Samuel J. Kopetzky, Dr. Harry E. Isaacs and Dr. Milton B. Rosenbluth.

Schubert Memorial Pianist to Play with Orchestra

The fifth New York concert by the Philadelphia Orchestra, to be given in Carnegie Hall on January 23, will bring Leopold Stokowski as conductor and Dalies Frantz, a winner of the 1933 Schubert Memorial Award, as soloist. Mr. Frantz will play Beethoven's concerto No. 1 in C for piano and orchestra.

New Operatic Ventures Rumored for Chicago

People's Opera Company Plans Season in West Side Stadium—Ravinia May Reopen in Summer—Gallo to Return in Spring —Resident Forces Give Local Première of Turandot— Sir Hamilton Harty Appears as Chicago Orchestra Guest Conductor

CHICAGO.—So far as music is concerned, the year 1934 began more favorably than the two previous ones. More concerts were given here in the first week of 1934 than that of 1933. Then, too, opera at the Civic Opera House has added an impetus to the restoration of musical activities.

It seems that operatic ventures are contagious. The big success of the San Carlo Opera last fall at the Auditorium under the management of Fortune Gallo was, no doubt, responsible for the giving of opera by the Chicago Grand Opera Company. Now comes the news that when the season at the Civic comes to a close a new operatic organization, to be known as the People's Opera Company, will open its doors at the vast West Side Stadium.

Music is expected to take an important place at the World's Fair this summer, and rumor has it that Ravinia, under the management of Louis Eckstein, will be resumed on the same high scale as of yore. It is even said that another season of opera is to be given at the Civic Opera House during the spring and we of Chicago know that Fortune Gallo still has his eyes focused on the Windy City, where he has leased the Auditorium Theatre for a period of eight weeks.

It is too early in the year to prophesy what is in store for the musical fraternity here, but without being too optimistic, it looks as though music has regained part of its lost prestige and long before some of us believe, the music schools and private studios will again flourish, as indicated by the increased registration noticed in the past few weeks and as observed by the larger attendance at the opera and at concerts.

Sir Hamilton Harty Conducts Orchestra

One of the important events of the season was the appearance of Sir Hamilton Harty in the dual capacity of guest conductor and composer with the Chicago Symphony Orchestra. At the concert of January 9, Sir Hamilton presented a program that was made of his own transcription of the Handel D major concerto for orchestra with organ, which had its first performance in America in that form; Schubert's C major symphony, Harty's own tone poem, With the Wild Geese, and the theme and variations from Tschaikowsky's suite No. 3, in G major.

Though his transcription of the Handel concerto was well worth hearing and his tone poem is a major work in which Sir Hamilton's melodious Gaelic vein had full sway, the backbone of the program was nevertheless the Schubert symphony. In this number Sir Hamilton revealed himself a conductor such as Orchestra Hall has seldom welcomed—a master of the baton, a poetic and virile interpreter, a human dynamo who gets every ounce of energy out of his players and who through his own magnetism and enthusiasm raised the orchestra to his own high level of efficiency. Every nuance contained in the symphony was beautifully projected and Sir Hamilton obtained from our virtuoso orchestra lovely *pianissimos* and thunderous *fortissimos*. He is an artist in building up climaxes. He wrought them so cleverly as to keep his auditors excited throughout the symphony and at its conclusion the enthusiastic demonstration that he scored with an audience made up principally of women, must have proved to the visitor that his impeccable work was understood and appreciated by his listeners.

The orchestral association must be congratulated for having secured the services for more than one concert of so competent a conductor. Though Harty's appearance here would have been remembered as one of the events of the season after a single performance, we were happy to see him again at the conductor's stand at the regular Thursday-Friday concerts.

People's Symphony Orchestra

Harry Zelzer and Maurice Rosenfeld, managers of the People's Symphony Orchestra, brought to Orchestra Hall on January 7 one of the largest audiences encountered so far this season. They presented three young artist winners of a recent contest as soloists with the People's Orchestra. Two of the soloists are students at the American Conservatory and the third is a talented violinist from the private studio of Adolph Pick.

Whatever may be said about music, the standard of education is much higher today than in past years and this was again manifested in the playing and singing of these three young soloists. Alice Baran, pianist, performed with fine understanding the Liszt concerto in E flat major. She disclosed facile technic, clean-cut interpretation and a tone that is luscious if not virile. Gizella Balazs revealed a lovely soprano in the aria O Patria Mia from Verdi's Aida. Israel Baker, an unusually talented violinist, made a decided hit through his impeccable performance of Sarasate's Fantaisie de Concert from Goumod's Faust. His execution was markedly good and already, though still classed as a student, he can be counted as a professional violinist.

The orchestra played meritoriously the Sibelius tone poem, Finlandia, Grieg's Peer Gynt suite and the Tschaikowsky E minor symphony. Its conductor, P Marinus Paulsen, deserves credit for the paternal manner in which he supported the soloists.

Chicago Opera Performances

The opera is progressing in its season with added interest and enthusiasm and if some of the performances left much to be desired, others were of such high standard as to deserve words of commendation. Those that did not come up to the mark of excellence were those that had scant rehearsals.

Aida, January 6 (Matinee)

Aida was repeated with various changes in the cast. Hilda Burke assumed the title rôle, Aroldo Lindi was Radames and Sonia Sharnova was Amneris. Weber conducted with verve and precision.

Carmen, January 6

Due to a slight indisposition of Edith Mason, Madam Butterfly was replaced by Carmen, in which the title rôle was sung and acted effectively by Eleanor LaMance. Hilda Burke, who had sung Aida in the afternoon, was a well voiced Micaela.

La Boheme, January 8

Lucia Diano, a young American girl who hails from Joliet and who made her American debut with the San Carlo forces at the Auditorium as Nedda in Pagliacci, was billed as Mimi in La Boheme with results that were satisfactory both for the singer and the opera management. From Joliet 1,100 of her boosters came and they made their presence felt as they were bent on according one of their favorite daughters a loud reception. Miss Diano gave them reason for warming their palms. The soprano is well-known in Chicago, where she studied for several years at the Chicago Musical College under the tutelage of Mme. Aurelia Arimondi. Then she went to Italy where she appeared in opera under the direction of Paul Longone.

Miss Diano's principal assets are a glorious voice and uncommon musicianship. Her principal drawback is a certain awkwardness which makes her acting stilted. Good to look upon, this young American singer with additional experience will find herself more at ease. As it was, her debut presaged many future performances and a career worth watching.

She was well seconded by Dino Borgioli and Claudio Frigerio, two singers who have proved their mettle throughout the season and gained in popularity since they made themselves known in this part of the country.

Faust, January 9

The performance of Faust had its good and bad moments. The outstanding artist was Edith Mason, even though she had not fully recovered from her cold. She sang the Jewel Song beautifully. Her vocal prowess made the others in the cast appear so inferior that the performance was uneven. One stellar member does not make an opera and though Gounod's old score is still a favorite, this performance was a blot on the company. Onofrei, who sang Faust so well with the Gallo forces, was less successful with the Chicago Opera. Baromeo, who essayed for the first time here the rôle of Mephistopheles, was good, but he was not happy in the part. Defrere was highly satisfactory as Valentin; not so the two young ladies who were entrusted with the parts of Siebel and Dame Marthe.

The orchestra played as though they did not like the Gounod music, and the support they gave the singers was atrocious. Weber was at the conductor's desk and tried his best to keep orchestra and singers together, but lack of team-work made this impossible even with such an expert leader.

Turandot, January 10

The Chicago première of Puccini's posthumous opera, Turandot, was the "clou" of the newly reorganized Chicago Opera. The cast was headed by Rosa Raisa, who created the title rôle at its world première at La Scala in Milan. Aroldo Lindi was Calaf; Marion Claire, the Liù; Chase Baromeo, Timur; Claudio Frigerio, Ping; Lodovico Oliviero, Pang; Giuseppe Cavadore, Pong; Wilfred Engelman, a mandarin, and Clement Laskowsky, the Emperor. Gennaro Papi conducted.

The production was on a lavish scale and set in a magnificent series of scenes. The costumes were a riot of color and almost 500 people crowded the stage in the final tableaux of the second and third acts. The work made a strong impression here, and in the parlance of the theatre, "it clicked" from beginning to end. Paul Longone, general director, deserves praise for adding this work to the repertoire.

Chicago had to wait eight years to hear Turandot, first produced in Milan, and at the Metropolitan in New York in 1926. At both times the work was fully analyzed in the Musical Courier and what was then said could be repeated here; namely, that Turandot was splendidly mounted and finely performed, but that the music is not that of Puccini at his best. The hand of the master craftsman was plainly noticeable, but inspiration was sorrowfully lacking. As in New York, the large audience assembled at the Civic Opera House was thoroughly pleased.

Reversing the order of things, we begin our review with the chorus, which plays an important part in the spectacle. Due to chorus-master Giacomo Spadoni's careful preparation, they sang gloriously throughout. Puccini calls for climax after climax, tremendous ensembles, and the chorus voiced this music with precision. Stage Manager Desire Defrere and Harry Beatty, the technical director, brought finesse in groupings and lighting effects.

Rosa Raisa sang the difficult title rôle with an opulence of tone that aroused exuberant enthusiasm from her auditors. Gorgeously costumed and dramatically efficient, she made even those who did not know the story understand it through her consummate pantomime. In Turandot Raisa scored the biggest triumph in her long career on the American lyric stage.

Aroldo Lindi, the unknown Prince Calaf, was equally successful and he, too, won his biggest success here. No better princess and prince could have been chosen than Raisa and Lindi. We have often reproached Lindi for the generosity with which he employs his voice, but for Calaf the louder the tenor sings it, the more effective becomes the part. Lindi had the time of his life in displaying his powerful upper register. As an actor, he played the part well.

Marion Claire was excellent as Liu. In this important rôle she overshot her previous standards. She sang the difficult music with much feeling, fine understanding and tonal beauty. Histrionically, too, she was exceptional. In the pathetic scene of the last act she aroused the intense enthusiasm of the audience. Chase Baromeo was a forceful and fatherly Timur, singing admirably. Claudio Frigerio was an unsurpassable Ping. This is a rôle in which his rich baritone voice is displayed to best advantage. Equally deserving were the Pang of Oliviero and the Pong of Cavadore. Clement Laskowsky, making his début with the company as the Emperor, seems to have exactly mastered the part. The old Emperor Altoun was probably an octogenarian with a feeble voice that bleats utterances, and thus the debutant sang it. Wilfred Engelman rounded up the cast exceedingly well as a Mandarin, a small part which he made conspicuous.

But the man who prepared the work with diligence and care in less than two weeks, who read the score from memory, who made his orchestra sound like a symphonic body and for whom were shouted "bravos" by a chorus of the dilettante—this man was Gennaro Papi. He won an ovation such as no operatic conductor has received here. As he came to his stand to direct the last act the audience applauded him so royally that he signalled the orchestra to stand up. It was an honor his men richly deserved but an event that makes history in opera here, as we do not recall of such a happening ever having taken place before.

People's Opera Company to Begin February 10

The newly formed People's Opera Company, to be directed by Jacques Samossoud, opens a series of popular-priced presentations at the Chicago Stadium on February 10 with the double bill of Pagliacci and Cavalleria Rusticana. In the cast will be such artists as John Charles Thomas, Carmela Ponselle, Anne Roselle, Giuseppe Radaelli, Carlo Hatvary and Mario Fiorella. Performances are to be given every Saturday night through the remainder of the winter and early spring.

The group of public-spirited Chicagoans promoting the venture believe that because of the vast seating capacity of the stadium (18,000 seats), it will be possible to offer the highest type of performance at prices ranging from 40 cents to $1.50.

Bernard Cantor, formerly with the National Opera Company of Washington, D. C., is to be the stage director, and Harry Beatty, of the Chicago Grand Opera Company, its technical director. Jacques Samossoud conducts the performances as musical director. A large orchestra and chorus will assist in presenting the operas.

Harriet Case Attends N. A. M. S. Convention

Harriet Case, teacher of singing, represented the Cosmopolitan School of Music at the National Association of Music Schools which met in Lincoln, Neb., December 27-30, in conjunction with the M. T. N. A.

Harty Again Conducts Orchestra

Sir Hamilton Harty, who created such a stir at the Tuesday concert of the Chicago Symphony Orchestra, was feted as buoyantly by the Thursday and Friday patrons, even though his second program was far less alluring. It contained Berlioz' The Corsair overture, Sibelius' D major symphony, Mozart's Serenade for string orchestra, Delius' The Walk to the Paradise Garden and Stanford's Irish rhapsody n D minor.

Sir Hamilton is a master of the baton, and an interpreter *par excellence*. He gets fine tone color from the orchestra and all his readings are sane and enlightening. All those qualities were recognized by his audience in its tumultuous plaudits. Sir Hamilton Harty has come and gone, but his appearances here will be remembered as among the most important events in Chicago's musical life.

Lucinda Munroe at Medinah Concert

Jessie B. Hall's series of Sunday musicales for the benefit of the North Side Animal Shelter, at Medinah Michigan Avenue Club, was auspiciously begun on January 1 with a program by Lucinda Munroe, soprano, and William Miller, lyric tenor. Miss Munroe has gained considerable prominence since her début here last season, for besides making many concert and recital appearances she is a member of the Chicago Grand Opera Company. Singing such as she delivered on this occasion justifies that popularity. Coupled

(Continued on page 20)

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NEW YORK CONCERTS

JANUARY 8

Kathryn Meisle A large audience was on hand to hear Kathryn Meisle, American contralto, who is familiar both to opera and concert audiences, in her first recital at Town Hall. A generous program, including airs by Haydn, Purcell and Gluck (Che faro from Orfeo), a group of Wolf Lieder, English songs by Carpenter, Homer, Gerard Williams, Watts, Davidson and Gabrilowitsch, a first American performance of an aria from Tschaikowsky's Coronation Cantata, Moscow, and works by Arensky, Granados, Obradors and Delibes rewarded her auditors. To this list many encores were added, including Schubert's Erlkönig and Wohin? and as a special *bonne bouche*, Una voce poco fa from Barber of Seville, sung in the original version for contralto.

Miss Meisle showed the substantial vocal endowments, skill in the management of her tones, and warm sincerity of expression familiar to music-lovers who have heard her with the defunct Chicago Civic Opera Company and in recital. The Rossini aria was a creditable achievement, both in brilliant effectiveness and surmounting of coloratura demands. Hers is a voice especially adapted to the demands of opera, for its tonal amplitude and power were never wanting in the sustained requirements of the Gluck air and that from Tschaikowsky's little known work. The latter, sung in an excellent English translation by John Alan Haughton, is a prayer for guidance supposedly offered by Czar Alexander III, to whom the work was dedicated, and represents the composer in one of his less characteristic musical expressions. As a song interpreter, Miss Meisle scored especial successes with the Baby's Night Song by Williams and The Witch's Song by Davidson, both of which were repeated. In the Wolf group, Zur Ruh and Verschwiegene Liebe were especially smooth and moving bits of vocalism. The audience was markedly enthusiastic throughout the recital and recalled the soprano repeatedly after each group. Edwin McArthur was the accompanist.

JANUARY 9

National Orchestral Association Eminent soloists lent distinction to the fourth afternoon concert by the National Orchestral Association (Leon Barzin, conductor) in Carnegie Hall. Joseph Szigeti played the Beethoven violin concerto, and the Roth Quartet participated in the first hearing in New York of Conrad Beck's concerto for string quartet and orchestra. The program also contained Sibelius' dance intermezzo No. 3, Pan and Echo, and the Flying Dutchman overture of Wagner.

The ambitious work of the afternoon was the Beck concerto, an ultra-modern work in five movements. The composer was born in Switzerland, but is now resident in Paris, and has studied with Honegger. The present work was commissioned by Mrs. E. S. Coolidge and has been played in Chicago, Washington, Boston and elsewhere. Not only is its idiom polytonal to an extreme, but the complexities of its rhythmic style and antiphonal writing present extreme difficulties for young players in training. The brilliant manner in which these problems were solved reflects credit on the musicianship of Mr. Barzin and his charges. The performance was incisive, spirited and duly proportioned, with an absence of uncertainty in achieving the difficult pitch intervals of the music. The quartet (composed of Feri Roth, Jenö Antal, Ferenc Molnar and Janos Scholz) distinguished itself, as is its wont, by authoritative playing of the solo portion. The concerto is, for the most part, cerebral writing, of the "mathematical" school. It reveals a definite creative personality and a mastery of form, but achieves spontaneity of expression mainly in the spirited final movement.

Mr. Szigeti's playing of the Beethoven concerto was easily the highlight of the concert. As in previous performances, he plumbed its depths giving to its noble and classically proportioned measures a technic of phenomenal surety subordinated to the message of the composer, and a tone of chaste and penetrating beauty. His playing of the Joachim cadenza was a brilliant exhibition of string mastery. The Sibelius work, a tuneful and romantic trifle, was played with the proper dash and effect, and the Wagner overture had an earnest, forceful reading. The audience testified to its enthusiasm, remaining to recall Mr. Szigeti and Mr. Barzin repeatedly at the close.

Carl Friedberg The grand manner, and the golden age of Romanticism were powerfully reinvoked in the only recital of the season in New York by Carl Friedberg, played by the eminent pianist before a sizable audience in Town Hall. His program was composed of works by Schumann, Beethoven, Brahms and Chopin, the giants of nineteenth century piano literature supplying a varied gamut of emotional and technical utterance. Merely to list the works played is a measure of Friedberg's achievement: two romances, op. 28, Nos. 1 and 2; intermezzo, op. 4, No. 5, and the Symphonic Etudes of Schumann; Beethoven's sonata, op. 81 (Les Adieux); the intermezzo in A flat major, capriccio in C sharp minor and Paganini variations (Book 2) by Brahms; the impromptu in F sharp major, etude in E flat minor and ballade in A flat major of Chopin.

These works were portrayed with a classic calm and mastery, with an ideal blending of intellectual power and emotional depth, a differentiation of the styles of the composers that made each stand out in his own individuality, and a technic that (though never exploited for its own ends) was finely adequate to the phenomenal demands of such a work as the Brahms variations. The Symphonic Etudes were, in a contrasted way, also a superb demonstration of the pianist's deep understanding of Schumann's style, for they were powerfully and brilliantly yet never flamboyantly played. The Beethoven sonata, in some respects the crown of the program, had a tonally warm and feeling exposition, especially the second movement being suffused with tender emotion, while the final one was incisive and strong in its evocation of rhythmic pattern. Finally, the tonal attributes of Friedberg's playing were beautifully displayed in the Chopin works. The audience was warmly appreciative and demanded a number of encores.

JANUARY 10

Caroline Thomas Caroline Thomas, American violinist, recently heard in a tour of South American cities, gave a New York recital at the Town Hall before an audience cordially disposed to applaud her playing. Miss Thomas began her recital with the Vitali Chaconne and the Conus concerto, exacting works of varied period, style and content. The concerto, which has become one of the most popular modern works in this form, was appealingly presented, particularly the adagio, played with restrained lyricism, and the technical demands were fulfilled adequately. Throughout the recital, Miss Thomas' tone was revealed as one of pleasing warmth and clarity, her approach to her works a serious and musicianly one.

In the second half of the concert there was a notable gain in the spontaneity and assurance of her performance. Bloch's Baal Shem and Vogel als Prophet (Schumann-Auer) were finely sensitive bits of playing, and the colorful Fontaine d'Arethuse (Szymanowski) and Arthur Hartmann's brilliant transcription of Rimsky-Korsakoff's Flight of the Bumble-bee were played with technical finesse and an increased degree of subtlety and contrast. The final group brought sparkling performances of virtuosic numbers, the Hungarian Dance No. 17 (Brahms-Kreisler), Falla's Jota (arranged by Kochanski) and the Wieniawski Polonaise, op. 21 being played with effect and dashing virtuosity. Encores were given in response to warm applause. Edwin McArthur was at the piano.

JANUARY 11

Philharmonic Orchestra Arturo Toscanini returned to the conductorship of the Philharmonic Orchestra and received a warm welcome, the players and auditors rising to greet the first entrance of the distinguished *maestro*.

For his opening program, which inaugurated the annual Beethoven Cycle of the Philharmonic Orchestra, Toscanini chose the symphonies Nos. 1 and 2 by the Bonn giant and flanked them with the Egmont Overture and two movements (arranged for string orchestra) from the F major quartet, op. 135.

Needless to say, Toscanini exhibited the same exalted qualities which now are associated indelibly with his art—complete command of the orchestra, almost magic achievements in tone and technic, searching and lofty interpretations and a high degree of poetical and dramatic temperament controlled by superior musicianship. The listeners bestowed hearty and prolonged applause for the remarkable performances.

All the readings were instinct with noble musical purpose, but perhaps the "augmented" quartet movements (with double basses added) beautifully played and proportioned, carried the most appeal. The Egmont Overture always registers deeply, and even the "simple" early symphonies become importantly alive when revealed through the imagination and intellect of an Arturo Toscanini.

JANUARY 12

Vecheslova and Chabukani The American début of Tatiana Vecheslova and Wachtang Chabukani, dancers from the Marinsky Theatre, Petrograd (said to be the first Soviet terpsichorean artists ever granted permission to make an American tour) was effected in Carnegie Hall before a cheering capacity audience. The highly spirited and expert, but rather simple type of entertainment offered by these dancers savored more of the old ballet tradition than of anything associated with proletarian art. Although solo and *pas de deux* excerpts from several works now enjoying a success in Russia were included in the program—Don Quixote by Mincous, Corsair by Dunajevsky and Flame of Paris by Asafieff—the chief impression made by the dancers was of great physicial dexterity and energy, especially on the part of Mr. Chabukani, whose athletic feats captivated the audience. Miss Vecheslova also charmed by her twinkling nimbleness in such solos as her Goldfish Dance. Much of the music utilized was of the Romantic school. Nicolas Kopeikine played piano accompaniments and solos by Chopin, Liszt and Ravel. Louis Hirsch provided a violin obbligato to two numbers. Carnegie Hall resounded to continuous volleys of bravos, most of which came from the upper parts of the house.

JANUARY 13

Ernest Schelling's Concert Lily Pons was the guest of honor at Ernest Schelling's second Philharmonic-Symphony Concert for Children and Young People, featuring an all-French program at Carnegie Hall. The concert, which was broadcast to France, presented music of Berlioz, Franck, Debussy, Saint-Saëns and Bizet and Mr. Schelling led the children in singing the Marseillaise.

The assisting artists were eleven-year-old Arnold Pomerantz, pupil of Henriette Michelson, and twelve-year-old Edith Zelda Rosen, who were at the pianos for Saint-Saëns' Le Carnaval des Animaux. These two children gave a marvelous pianistic display and played together with the orchestra like seasoned veterans. They were alert to Mr. Schelling's every cue and yet did not perform with laborious precision. Master Pomerantz in particular showed himself to be highly talented and gave an interpretation remarkable for its varied tonal coloring.

Mr. Schelling contributed distinctly valuable and succint verbal program notes before each of the numbers, the balance of which were Berlioz' Rakoczky March, the Allegro non troppo from Franck's symphony in D minor and one of Debussy's nocturnes, Fêtes.

JANUARY 14

Philharmonic Orchestra The first Sunday matinee which Arturo Toscanini conducted for the Philharmonic Orchestra this season, had a large audience owing to the popularity of that leader as well as to his exceptionally interesting program. It consisted of Rossini's overture to his early opera (1812) La Scala di Seta; Brahms' fourth symphony; Tschaikowsky's overture-fantasy, Romeo and Juliet, and Ravel's Bolero.

The orchestra was not in its best form, proved by faults of execution in the first and last numbers, but Toscanini has never revealed more musical command, fire, and finesse than on this occasion. He made a cyclonic climax of the end of Brahms' opening movement, and a soaring emotional poem of the andante. The whole work had marvelous proportion and articulation under the inspired baton of the director. He also emphasized the drama and romantic fervor of the Tschaikowsky music and induced flowing beauty of tone in the playing of the orchestra.

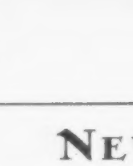
The Bolero is one of the Toscanini specialties, and of course it aroused veritable storms of applause which brought back Toscanini to the stage a number of times after the close of the concert.

Alexander Gray A first song recital by Alexander Gray, baritone, who has appeared in operetta, motion pictures and radio with success, was given in Town Hall on Sunday afternoon. A sizable audience included a number of those associated with the singer in his previous lines of endeavor. A virile and athletic figure on the platform, Mr. Gray brings to his new field of song interpretation a voice of breadth and fine resonance, as well as intelligence and considerable feeling. In the main it was a creditable first appearance and with further growth Mr. Gray may well assume a place of distinction in this field.

The program opened with the Siege of Kazan from Moussorgsky's Boris, sung in English; and included also Schubert's An die Musik and Die Stadt (the former song given with especial dignity and restraint); Schumann's Die Rose, die Lilie (repeated after applause), Wenn ich in deine Augen seh', and Ich grolle nicht; Hugo Wolf's second Coahtisches Lied and Herz, versage nicht; Erich Wolff's Ewig; Der Sieger by Hugo Kaun; a fifteenth century Minnelied arranged by A. Walter Kramer, in its first New York hearing; the old English Zummerzetzhire, transcribed by Ernest Newton; The Moon Drops Low by Charles Wakefield Cadman; Bone Come A-Knittin' arranged by Jaques Wolfe, and Silent Strings by Bantock. To this varied list were added encores, among which Beethoven's Creation's

(Continued on page 21)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD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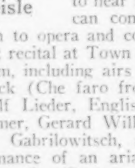
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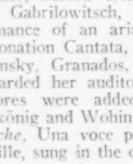
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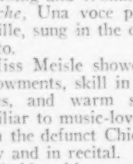
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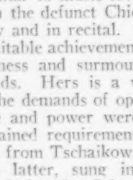
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Philadelphia Orchestra in Annual Request Program

Stokowski Leads Works by Brahms, Wagner and Strauss—Third Concert of Historical Chamber Music Series Heard

PHILADELPHIA.—The first of the two yearly request programs was heard at the Philadelphia Orchestra concerts of January 5, 6 and 8, under the baton of Leopold Stokowski. Once more the Brahms symphony No. 1 in C minor won the highest vote of the symphonies, and was given fine performance, although the interpretation differed in numerous instances from that usually heard. Dr. Stokowski made a few notable changes in tempo, producing some good effects and some which might be open to controversy. However, as always in his readings, the contrasts were marked, and the two last movements were magnificently done.

The Liebesnacht from Tristan und Isolde, which is Dr. Stokowski's able transcription of much of the music of the second act of the opera, was also chosen for this program, and was again given a superb reading and execution. Death and Transfiguration of Strauss was the closing number, meeting with prolonged applause. The size of the audience bespoke the general interest in this program, and the enthusiasm gave evidence of the reaction to the work of the leader and orchestra.

HISTORICAL CHAMBER MUSIC SERIES

The third concert in the Historical Chamber Music Series, sponsored by the Art Alliance and the Musical Fund Society, was given in the auditorium of the Ethical Culture Society on January 10, by the Curtis String Quartet (Jascha Brodsky and Benjamin Sharlip, violins; Max Aronoff, viola; and Orlando Cole, cello), and a quintet composed of Marcel Tabuteau, oboe; Jules Serpentini, clarinet; Anton Horner, French horn; Walter Guetter, bassoon; and Boris Goldovsky, piano.

The Curtis Quartet performed the Mozart quartet in G, imbuing it with all the beauty characteristic of this composer. They followed it with a masterly interpretation of the Beethoven quartet in F, op. 59, No. 1. This group of young men has attained an excellent tonal balance and fine feeling for the art of playing chamber music. The audience was enthusiastic, and justly so.

The Beethoven quintet in E flat, op. 16, was well done by the four men from the Philadelphia Orchestra, and Mr. Goldovsky. Each of the orchestra men is a "first" in his particular section, and a recognized artist on his instrument. Mr. Goldovsky's work as pianist was reviewed recently in these columns, and all that was said then can be seconded now, with even further plaudits. The ensemble work was worthy of all praise.

ORCHESTRAL YOUTH CONCERT

The Concert for Youth given by the Philadelphia Orchestra, Leopold Stokowski conducting, on January 11, was again the occasion of informality between conductor and audience. Dr. Stokowski, who gives his time and efforts without fee for these events, seems to enjoy the concerts as much as do the young people. He talks to them frequently, sometimes explaining the various numbers, sometimes asking their opinions or suggestions in humorous vein. At this concert he presented his particular favorite, Le Sacre du Printemps, with little explanation before, as he said he wished them to form their own opinions. There was much applause after it, but squirming and twisting during its performance.

The next number was Enesco's Roumanian Rapsodie No. 1, which was broadcast, due to "Lord Chesterfield," according to Dr. Stokowski. This was uproariously received.

Ezra Rachlin, seventeen-year-old pianist, a student at Curtis Institute under David Saperton, played the Liszt concerto No. 2 in A, with dexterity, beautiful tone and mature musical comprehension. The young people fairly raised the roof with applause, recalling young Mr. Rachlin six or eight times.

Following the intermission, the "tour of the orchestra" was continued with the Mozart concerto in B flat for bassoon and orchestra, played by J. Walter Guetter. Mr. Guetter gave an astounding exhibition of virtuoso playing on this instrument, standing to play, and using no notes. This was also enthusiastically received. Then came Scharwenka's Moment Musical arranged for contra-bassoon and orchestra by Ferdinand Del Negro, who was the soloist. It was splendidly done, and afforded amusement because of the unusual tones produced. The applause was so hilarious that Dr. Stokowski asked for a repetition of the "candenza," which was partly drowned out by laughter.

CAROL BY YOUNG COMPOSER APPLAUDED

A Christmas Carol composed by one of the youthful listeners, Ben Ludlow, Jr., proved effective and merited the appearance of the composer on the stage. Twice he was recalled.

At each concert, there is one number for the audience to sing, and this time it was the Marseillaise, which, after the first rather weak attempt, was done with a will. The last number on the program was Yablochko by Glière, which Dr. Stokowski described as a "wild dance of Russian sailors, who were—somewhat inspired." The conductor was so repeatedly recalled, that he finally conducted the orchestra in part of the Scheherazade suite by Rimsky-Korsakoff. M. M. C.

Minneapolis Symphonic Events Under Ormandy Create Interest

Works of Many Important Composers Heard in Three Concerts

MINNEAPOLIS, MINN.—The eighth concert of the Minneapolis Symphony Orchestra occurred January 5 in Northrop Memorial Auditorium. The program, comprising the overture Roman Carnival by Berlioz, the complete suite of Falla, Love the Sorcerer, and Beethoven's symphony No. 3 was played in superb fashion. Eugene Ormandy, the conductor, was given a hearty ovation. Throughout the evening, Ormandy seemed to have in mind the exposition of more mellow beauty than usual; he projected this design even in the Falla suite. The Eroica became pliable; its beauties restful and more yielding without loss of significance. The suite was set forth pointedly. The orchestra played superbly. The solo parts for the contralto voice were sung by Jean Carpenter. Certainly, the composer does not give to the voice much of great beauty, but the singer made all that could be made of the allotted *soli*.

TSCHAIKOWSKY LIST GIVEN

The Sunday Symphony Concert, January 7, discovered Mr. Ormandy intent upon emphasizing the full-colored beauties of Tschaikowsky. The Symphony No. 5, The Nutcracker Suite, and the Overture 1812 were the vehicles. The audience, too small, voiced its satisfaction over the vivid interpretation of the symphony; vivid, intense but not flaunting its tragedy. Mr. Ormandy balances the high and the low, the light and the shadow with such a deft hand that his Tschaikowsky readings are masterpieces. The Nutcracker was a variegated medium for excellent playing by the orchestra.

The ninth concert of the symphony series January 12 featured Fritz Kreisler as soloist. Northrop Auditorium was filled, even the orchestra pit was crowded. He played the Beethoven violin concerto in D Major. At its close there came repeated recalls.

Mr. Ormandy conducted the concerto without score as he also did Beethoven's overture to Egmont, the tone poem Death and Transfiguration by Strauss and the Kodaly suite Hari Janos. The orchestral part of the concerto was of the perfect Ormandy type. Death and Transfiguration was unfolded with alert regard for its drama. More strings are necessary to fulfill completely the requirements of this score, but the conductor kept the brass and wood wind choirs in leash enough to achieve balanced climaxes of poignant beauty.

The response of the audience to the Hari Janos Suite was not in keeping with its spirit; the modern treatment uncovered comedy where it was not intended. Both conductor and orchestra undoubtedly followed the Kodaly score with fidelity, but the idiom is one which in racial flavor and dissonance made sympathetic understanding difficult. However, at the close of its six parts, the audience realized an artistic achievement had been accomplished and repeatedly recalled Mr. Ormandy. E. G. K.

American Academy Gives Matinee

The Belasco Theatre, New York, was filled January 12 as always at the second matinee performance by students of the American Academy of Dramatic Arts. The first act of Mrs. Moonlight (Levy) was given as curtain-raiser, the following young actors interpreting the rôles; Carter Blake, Drina Hill, Muriel Wright and Helen Canavarro. Their stage-presence and acting were entirely appropriate to the Victorian period, and the quaintly becoming costumes caused favorable comment.

Holiday, comedy by Barry, which has previously been performed, brought a dozen actors. Of these, one might mark in their importance and success Kay Linaker, Richard Clark, Alice Howard and Glenn Sherman. They shone by reason of their excellent acting and appearance. Following them, in general appreciation, were Richard Anderson, J. Richard Jones, Richard Harvey, David Windsor, Virginia Campbell, Alice Keogh, Eugene Elden, Jean Thomas. F. W. R.

Cheney Plays at Brooklyn Museum

Winslow Cheney, during his recent stay in Europe, completed the memorization of the entire organ works of Bach (over 200 compositions, ranging from full-sized concerti and sonatas, through the preludes and fugues, to the short chorale-preludes). He was heard in major concert halls of France and England in all-Bach programs and on December 24 gave a recital at the Brooklyn (N. Y.) Museum. He played a request program, made up of Carillon (Louis Vierne), Berceuse from Marcel Dupré's Suite Bretonne, Cantilène (R. Huntington Woodman), the minuet from Leon Boellmann's Suite Gothique, Traume (Wagner), Fugue a la Gigue and Christmas chorales of Bach, and excerpts from Karg-Elert's The Cathedral Windows and Louis Pierre's Improvisations. Mr. Cheney will give several all-Bach recitals this season.

Alma Peterson Rejoins San Carlo

Alma Peterson, who appeared with the San Carlo Opera Company as Elsa in Lohengrin, was recalled by Fortune Gallo to sing the same rôle with his company on January 19 in Baltimore and on January 26 in Richmond, Va.

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December 21
VAUGHAN WILLIAMS'
Pastoral Symphony

Last, but far from least, Miss Margaret Olsen sang with poetical comprehension the wordless song of the Finale.—*Lawrence Gilman, New York Herald Tribune, December* 22, 1933.

The Williams opus, pleasant music of no exacting depth, has a soprano solo which Margaret Olsen sang fluently and with a voice of most agreeable timbre—*Leonard Liebling, New York American, December* 23, 1933.

The effect in the finale of the solo voice, last night that of Margaret Olsen, is one which haunts the memory.—*Olin Downes, New York Times, December* 22, 1933.

The wordless song of the shepherd was sung with delightful tone quality by Margaret Olsen off stage.—*Henriette Weber, New York Evening Journal, December* 22, 1933.

In the finale Miss Margaret Olsen sang, wordlessly, offstage, and her voice was singularly appropriate.—*Henry Beckett, New York Evening Post, December* 22, 1933.

Margaret Olsen sang the solo artistically.—*W. J. Henderson, New York Sun, December* 22, 1933.

December 24
HANDEL'S MESSIAH

The 'Rejoice Greatly' recitative and air from Handel's 'Messiah,' with Margaret Olsen as soloist, showed a fresh clear voice.—*New York Sun, December* 26, 1933.

Miss Olsen's is a warm, limpid, flexible voice.—*New York Times, December* 25, 1933.

Margaret Olsen sang the sympathetic recitative and air from The Messiah, Rejoice Greatly, O Daughter of Zion, with expressive tone-coloring and remarkable vocal ability.—*(Translation) New Yorker Staats-Zeitung, December* 25, 1933.

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METROPOLITAN OPERA

(Continued from page 5)

WHAT 1907 THOUGHT OF SALOME

Because of the appreciation of Wagner gained in America during the past twenty-five years, this reviewer believes that Leonard Liebling's comparisons between Strauss and Wagner coupled with his lucid and accurate comments upon the score of Strauss which were published in a Musical Courier of 1907 should be quoted here:

"The score which Richard II has written for his version of the Wilde text marks the greatest operatic achievement since the last of Wagner's creations was given to the world. Strauss follows logically in the footsteps of Wagner inasmuch as he makes the leit-motif the basis of his method of musical characterization, but he far outstrips his predecessor in the realistic use to which he puts the system. He has gone beyond him too in descriptive power, in directness of expression and in the unerring ability to paint moods and personal traits on the orchestral canvas. Where Wagner announces a character with a single thematic phrase that merely marks his relation to the action of the drama, Strauss searches out the very soul of his subject, and succeeds in painting him in music with relentless and almost satanic skill. . . .

"Strauss is more difficult to understand than Wagner merely because his orchestral apparatus is more complicated, and where Wagner was content to depict each personage in his dramas with a single theme, Strauss does not avoid the employment of a half dozen or more motifs, toward the same end. It is a legitimate following out of the Wagner scheme and should appeal to Wagnerites more than to any other musical sect. The circumstance that Strauss' orchestra is more complex than Wagner's is a logical phase of musical evolution, as the historians can testify. . . . Salome, in spite of its 112 orchestral players, its sixty-two string instruments, divided at times into twenty parts, so that each desk plays different music, its huge brass battery and percussion artillery, its two harps, organ, harmonium, celesta, xylophone, glockenspiel, Heckelphone and reed family—in spite of all that formidable array of sound producers, Salome does not make the impression of being a noisy work, and those who followed it with a score were able to distinguish every movement of its intricate polyphony, and to hear the vocal parts, as well as to note the marvelous flash and play of the myriad themes in all their teeming orchestral life and brilliancy. . . .

FAITHFUL TRANSCRIPT OF DRAMA

"With his huge apparatus and his diabolical skill in its use, Strauss has been able to paint in tone an absolutely faithful picture of Wilde's Salome in all its aspects. The music observes the dramatic unities as faithfully as does the play, which is a marvel in that respect. Wagner might have introduced the motifs of Herod's murdered brother, and Jochanaan's pious grandfather, to say nothing of Herodias' first husband and all her ancestry on her mother's side. Wagner's Herod might have told the audience about his love for Salome; in the Wilde-Strauss drama he makes it clear to the girl herself. Wagner's Salome possibly would have been an evil fairy acting under some wicked supernatural guidance; in the present play she is a hot-blooded young woman whose imagination has been stimulated by the sultry splendor of her surroundings at an Oriental court. . . . Wagner, too, would certainly have brewed a potion of some kind or other at the critical part of his plot, and by him Jochanaan would have been made to sing a farewell lasting at least half an hour before his head was cut off—or perhaps after. . . . Strauss has changed all that. He is the Ibsen of music. His score moves with the same relentless swiftness as the story.

"Strauss has gone beyond Wagner also in the nature and extent of the subjects for which he finds trenchant expression in tone. In Salome he stops at nothing in the way of musical description, and his resourcefulness and versatility in that regard are astounding almost beyond belief. . . . Dozens of passages could be cited to show Strauss' magical technical command in the art of descriptive writing. But no mere words would ever suffice to give a real idea of the overpowering effect caused by this startling musical realism. . . .

"Other remarkable things about Salome are its dissonances and its unification of key—that is, almost every measure is in a different key, and Strauss moves about with absolute freedom in that regard. To call such a proceeding 'unification' may seem paradoxical, but it will be understood by moderns in general, and Straussites in particular. As far as his 'dissonances' are concerned—are they dissonances in the logical way Strauss uses them? The answer to this question is due in twenty years."

And now, twenty-seven years later, to the ears of this reviewer those same "dissonances" of the score sounded pleasant. So much music has been written that surpasses Salome in brutality of tonal expression that no offense is given. Salome's love music has grown pallid and the music written for the Dance of the Seven Veils seems commonplace. But the moments of exotic beauty apparent to Mr. Liebling remain overpoweringly magnificent.

Artur Bodanzky, the conductor of the production, triumphantly depicted the harsh glory of the music. Nobility of treatment and unexcelled eloquence found tonal utterance under his baton.

WHAT THE CAST DID

Göta Ljungberg was the Salome, the successor of Olive Fremstad, present in the audience, who created the rôle at the Metropolitan première in 1907. Greatly improved in tonal quality over last season, Mme. Ljungberg voiced the difficult music allotted to her with a precision and clarity that showed vocal resource and amazing endurance. Particularly in her final scene, prone upon the stage before the head of Jokanaan, she sang with eloquent power and purity of tone. The Dance of the Seven Veils which in the previous Metropolitan production was interpreted by a dancer instead of by Mme. Fremstad, was executed by Mme. Ljungberg. Although well conceived it did not register with that seduction so necessary to inflame the passion of Herod. It is quite likely that inappropriate costuming contributed to this effect.

Max Lorenz, the Herod, portrayed the part of the decadent king with variety and veracity of manner and gesture. Some of the finest music of the elaborate score is given to Herod and Lorenz sang it magnificently. He made a striking impression. Dorothee Manski, the Herodias, took the place of Karin Branzell, and fulfilled the requirements of her rôle with well-voiced assurance. The Narraboth of Hans Clemens was wanting in histrionic sharpness and distinction. Oscar Wilde depicts him as a man mad with love for Salome, and who kills himself rather than listen to her impassioned speech to Jokanaan. Clemens in no way registered this to the audience. Stolidity characterized his action and his song. Friedrich Schorr, the Jokanaan, was also unsatisfactory. Although he sang the music with fidelity he seemed unable to make Jokanaan the majestic prophet of the Wilde libretto and the Strauss score. Excellent work was done by Doris Doe, the Page of Herodias. Impending fate was suggested both in her acting and in her voice.

Of the minor parts, the First Jew enacted by Marek Windheim was outstanding. The subtle humor of the rôle was given expert delineation by him and he was energetically assisted by his four sectarian brothers, Giordano Paltrinieri, Angelo Bada, Max Altglass and James Wolfe. The inordinately difficult quintet which these five Jews sing was a highlight of the performance. Emanuel List as the Nazarene, had the noble tone, expressiveness and majestic appearance which Hans Clemens lacked. Louis d'Angelo (First Soldier), Arnold Gabor (Second Soldier), Alfredo Gandolfi (a Cappadocian) and Helen Gleason (a slave) had little to do, but did that little convincingly.

The setting for Salome was designed by Donald Oenslager. It is a pictorially stunning background for the brilliant costumes of the actors. Simple in treatment it does not obtrude and yet through suggestive Orientalism enhances the exotically tragic quality of the story. The stage direction of Wilhelm von Wymetal, Jr., lacked intensity of mood and directness, and massed groupings of the participants often dominated the stage drawing attention from the principal actors.

TANNHÄUSER, JANUARY 8

With two changes in cast, Tannhäuser was repeated for the smart Monday night audience. Lauritz Melchior sang Tannhäuser, replacing Max Lorenz, and did an eloquent piece of work both vocally and histrionically. Unlike most interpreters of Tannhäuser, he is not static in action and given to long intervals of unmoving posture in which all attention is paid to the music. His characterization has fluidity and depth of perception. Melchior sang eloquently with beauty of tone and phrasing.

The other new artist in the production was Margaret Halstead, who substituted for Karin Branzell, indisposed. This American singer was heard in the rôle last season. She does not possess the necessary temperament to portray Venus and, although vocally adequate for the musical requirements, lacked charm in her delivery.

Maria Müller, the Elisabeth, brought exquisite refinement and glorious song to the rôle. Her conception of the character has subtlety, naiveté, devotion and emotional poignancy. One can readily understand why she was chosen to sing the part at Bayreuth, for she is, to these ears and eyes, the finest Elisabeth heard during the past decade at the Metropolitan. A profound depth of feeling and a nobility of vocal finesse pervaded her consummate performance.

Landgraf Hermann was again essayed by Emanuel List in splendid fashion. He has that rare power in a basso with heavy timbred tones of being able to sing *mezza voce* phrases of finely spun quality, light in texture and tonally attractive.

The remainder of the excellent cast listed Editha Fleischer, Friedrich Schorr, Hans Clemens, Arnold Gabor, Giordano Paltrinieri and James Wolfe. Artur Bodanzky conducted, with dynamic force and vigor, an orchestra which sounded uneven horn passages on many occasions.

CAVALLERIA RUSTICANA AND EMPEROR JONES, JANUARY 10.

Cavalleria Rusticana had its first performance of the season on Wednesday evening as the running mate of Louis Gruenberg's Emperor Jones, receiving its second 1934 presentation. In her first apeparance in the rôle of Santauzza, Claudia Muzio achieved a portrayal appealing and poignantly dramatic and sang with admirably projected tone. She was ovationally welcomed, as was Frederick Jagel (Turiddu) who showed his customary vocal and histrionic finesse in a highly effective performance. Armando Borgioli scored as Alfio, and Gladys Swarthout appeared as Lola and Philine Falco as Mama Lucia. The conductor was Vincenzo Bellezza.

Lawrence Tibbett, the Negro porter-king in the second offering of the evening, repeated the success that attends him in his striking characterization of this part. The rest of the cast again held Pearl Besuner, Marek Windheim and Hemsley Winfield. Tullio Serafin directed.

MANON, JANUARY 11 (MATINEE)

The initial performance of Massenet's Manon, presented with a delicate clarity of rare beauty by Lucrezia Bori (Manon Lescaut) and Tito Schipa (Des Grieux) was offered as a benefit for the Florence Crittenton League, Inc. A packed house greeted the artists with ecstatic pleasure and recalled the principal and minor members of the cast for repeated curtain calls at the end of each act.

Mme. Bori in a characterization of ineffable charm sang magnificently. Her acting was amazingly fluid considering the traditional pattern upon which it is built, for never at any time did the defined restrictions of the rôle hamper the expression of sincerity with which she played. Her voice, in excellent condition this season, rang with purity in the tuneful arias with which her part abounds.

Tito Schipa was a masterly Des Grieux. In particular his interpretation of the Dream aria in Act II had a beauty of form, a compelling emotional expression and an exquisite sense of tonal refinement unparalleled by other projections of past seasons. Schipa can always be counted upon for histrionic finesse and he was at his best in this performance.

A large cast enlisted the services of Pearl Besuner, Philine Falco, Dorothea Flexer, Giuseppe de Luca, Leon Rothier, Angelo Bada, George Cehanovsky, Paolo Ananian, Max Altglass, Arnold Gabor and Gina Gola, Louis Hasselmans was the conductor.

DIE WALKÜRE, JANUARY 11

Lotte Lehmann, making her initial appearance at the Metropolitan Opera House, scored a rousing success in the rôle of Sieglinde and was cheered by the audience after her appearances in the first and second acts. She had to come before the curtain alone several times in answer to the overwhelming ovation.

Looking youthfully attractive and acting with unusual mobility, resourcefulness, and feeling, Mme. Lehmann gave a vital portrayal of the wife of Hunding and paramour of Siegmund. The artist was not content with the slow stateliness and semaphoric gesturing so often seen from Sieglinde interpreters, and made that character thoroughly human and eloquent.

Vocally, too, Mme. Lehmann effected a superb performance, delivering her text stirringly and enlivening it through a wealth of plastic phrasing, lovely warm tone, and complete musical understanding. She sang as movingly and euphoniously in the gentler episodes as in the moments of passion. Her début was an altogether outstanding event of the early operatic season.

Lauritz Melchior returned to his rôle of Siegmund and once more endowed it with heroic physical stature, variety of action subtly applied and vocalism of the most telling and touching kind. He reached irresistible climaxes of emotion and tone and was rewarded with ecstatic applause from his listeners.

Gertrude Kappel repeated her appealing and finished Brünnhilde, one of the best operatic representations now at the Metropolitan. She made a great drama of her scenes with Wotan.

Emanuel List again scored in the rôle of Hunding, acted powerfully and intoned sonorously. He is another artist who declaims his text with welcome distinctness. Karin Branzell, a famous Fricka, struggled against the aftermath of her recent illness and conquered tonally, as her voice rang fresh and full, but she showed exhaustion in her manner, and fainted after she left the stage. Her exhibition of courage gained general admiration. Ludwig Hofmann contributed a commendable even if not inspiring Wotan.

Doris Doe headed the Valkyrie chorus which included also Mmes. Halstead, Man-

(Continued on page 21)

MRS. GUY BUSH

gave her lecture-recital on American Folk Music on January 9 for the juniors of the Music and Art Foundation, Los Angeles; 14, she presented her new program, Musical Landscapes (for which she has written both words and music) at a special program in Hollywood; 26, she will talk on Humor and Philosophy in Music for the Republican Study Club. Mrs. Bush's new song, The Divine Pastoral, a setting to a text written in the seventeenth century by John Byrom, is soon to be published. It was sung on December 10 by Florence Schofield Tozier, soprano, at the Temple Baptist Church in Los Angeles.

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Philadelphia and Local Orchestras Win Plaudits in Baltimore Concerts

Première of Negro Opera Presented—Novaes Plays Recital

BALTIMORE, Md.—After having all of its concerts on Sunday nights for a number of years, the Baltimore Symphony Orchestra, without making known any reason therefor, gave its second concert of the season on a Thursday and, judging by the comparative sizes of the audiences, the change proved a benefit. The fact that Sascha Jacobsen, who has many followers here, was the soloist must be reckoned with. Mr. Jacobsen selected the Saint-Saëns concerto No. 3 in B minor and played the opus in magnificent manner. George Siemonn, as usual, had his men under perfect control and the entire program was presented most interestingly.

The third concert of the series by the Philadelphia Orchestra was directed by Dr. Leopold Stokowski, making his last local appearance of the season. The symphony of the occasion was heard for the first time in Baltimore, it being the Ilia Mourometz by Gliere. The musical narrative of the life of the ancient Russian epic's hero was received with acclaim. Not so much could be said for Eichheim's Bali. The program was concluded with Dr. Stokowski's version of the Liebesnacht music from Tristan und Isolde, played in inspired manner. Due to the great applause and the proximity of the holiday season Dr. Stokowski broke the usual no-encore rule and, after a speech of holiday greeting, had his men respond with a Russian Christmas carol.

NEW NATIVE OPERA HEARD

Because of the most inclement night of the season thus far, only a small audience braved the ice and snow to be present at the first performance anywhere of the one-act opera Swing Low, the work of two Baltimoreans, Emmanuel Wad, composer, and Elmer Greensfelder, librettist. The opera was presented in excellent style by the Baltimore Civic Opera Company and the local singers accredited themselves highly. Swing Low is built around a lynching which tragically ends a Negro romance. Mr. Wad was forced to acknowledge the persistent applause a number of times at the close of the performance. The singers who took part included Elsie Craft, Eugenia E. Arnold, A. Roy Williams, Douglas R. Biddison, Walter Johnson and William Hoffman. Eugene Martinet, the general director of the local opera company, conducted efficiently.

Guiomar Novaes, brilliant Brazilian pianist, was the recitalist at the first concert of the second half of the Peabody Conservatory of Music series and aroused great enthusiasm. Mme. Novaes' art is too well known throughout the world to need further praise here. She attracted one of the largest audiences of the season.

Another interesting event in the Peabody series was the recital offered by Olga Averino, soprano. Possessed of a voice of fine quality and flexibility, over which she had perfect control, Mme. Averino is to be commended for her choice of unusual numbers. Frank Bibb, of the Peabody faculty, was at the piano and shared in the hearty applause.

Headed by René Le Roy, French flutist, the Le Roy Trio was the attraction at the second event of the Bach Club's Series. The trio is made up of flute, cello and piano, an unusual combination these days, and which to the modern ear might be more interesting than pleasant. The playing of Mr. Le Roy, however, more than compensated for the difference between his instrument and the usually heard violin in trios.

Helen McGraw, Baltimore pianist, made her first professional appearance in this city recently before an enthusiastic audience. An honor graduate of the Peabody Conservatory and a pupil of Alfred Cortot, Miss McGraw has appeared in concert in several foreign and domestic halls but this marked the first time she had given a set program here. It had great proportions and afforded ample opportunity for Miss McGraw to show the fruits of her labors here and abroad.

The Conservatory Orchestra of the Peabody gave its first concert under the direction of Gustav Strube, of the faculty, and former conductor of the Baltimore Symphony Orchestra. Mr. Strube has done excellent work with the young musicians.

E. D.

Naumburg Musical Foundation Announces Tenth Contest

The Walter W. Naumburg Musical Foundation, established nine years ago in memory of Elkan Naumburg, New York music patron, announces its tenth annual series of auditions for pianists, violinists, cellists and singers who are of mature talent and ready for professional careers, but who have not already had a New York recital reviewed by critics. Those artists adjudged to reveal outstanding talent in the auditions will be awarded New York debut recitals during 1934-35, all expenses directly connected with the recitals being paid by the foundation.

Candidates must not be over thirty years of age and must be recommended in writing by a teacher, music school or musician of acknowledged standing. Application blanks may be secured at the office of the National Music League, Steinway Building, New York. All applications must be filed not later than February 24. The committee reserves the right to reject the application of any candidate who is obviously not prepared for a New York recital.

The preliminary auditions are to be conducted by the National Music League during March. Coöperating with the league is an advisory committee composed of Ernest Hutcheson, chairman, Francis Rogers, Willem Willeke and Harold V. Milligan, executive director of the league. The final audition committee for the Naumburg Foundation this year includes Walter Spalding, Harvard University, chairman; Wallace Goodrich, director of the New England Conservatory; Bruce Simonds, Yale University, and Adolfo Betti, formerly of the Flonzaley Quartet.

Harry Katzman, Artist Product of Auer and Persinger

Harry Katzman, violinist, was born in Russia in 1908. At the age of six he came to America and took up residence in Minneapolis, Minn. There his violin studies were pursued under Louis Wolff of the Minneapolis Symphony Orchestra. At the age of fourteen he won a scholarship in Chicago and went there to study with Leopold Auer. Mr. Katzman came to New York with Mr. Auer and continued to study with him up until the time of the latter's death. He then worked with Louis Persinger under a Juilliard Graduate School Fellowship.

Last year Mr. Katzman was a winner of one of the Walter W. Naumburg Musical Foundation prizes. On December 4 he made his concert début at Town Hall, New York. He is soloist every Sunday at the Crescent Avenue Presbyterian Church in Plainfield, N. J., and has been heard in concerts in New Jersey and the Middle West.

Erich Simon to Visit New York

Erich Simon, together with Dr. Schiff and Mr. Horwitz, has established an office in Paris and is coming to New York the latter half of January. Mr. Simon is a representative of the Metropolitan Opera Association. He has been forced to sever his Berlin connections in view of the attitude of the Hitler régime toward those of Jewish blood.

Egon Petri Appears as Soloist With Kansas City Organization

Karl Krueger Conducts Schubert and Wagner—Zimbalist Heard at December Event

KANSAS CITY, MO.—The third subscription concert of the Kansas City Philharmonic Orchestra, under Karl Krueger, on January 9, with Egon Petri as soloist, surpassed expectation. It was an artistic triumph from the opening Oberon overture (Weber) to the final Blue Danube (Strauss). Schubert's Unfinished Symphony and Entrance of the Gods into Valhalla (Wagner) were the intermediate orchestral numbers. The familiar ingratiating harmonies wore garments of unusual rich coloring and breathed out new subtleties. Mr. Krueger is a marvelous conductor and his efforts were rewarded by spontaneous and prolonged applause following the Wagner item.

The audience applauded Petri's remarkable pianism in the Schumann A minor concerto, and recalled the Dutch pianist six times. His reading was scholarly, and the difficult orchestral accompaniment was splendidly unified under the firm yet pliant baton of Mr. Krueger.

Henry Cowell, composer-pianist of tone cluster reputation, was enthusiastically received in his recital on December 15. The new compositions The Harp of Life, Trumpet of Angasol and Exaltation made a deep impression. In fact all of his works in the modern idiom are stimulating and uplifting. An elucidating talk by the witty Irish-American musician prefaced the recital.

Stanley Deacon, baritone, soloist with the Kansas City Ensemble on December 17, projected with artistry Schumann, Sinding and Moussorgsky songs. The ensemble acquitted itself splendidly in Mozart's G major quartet and Schumann's piano quintet.

ZIMBALIST WITH ORCHESTRA

An ovation was extended Efrem Zimbalist, violinist, Mr. Krueger and the Kansas City Philharmonic Orchestra following the second subscription concert of the season on December 12. The program listed the Dvorak New World Symphony, the Russlan and Ludmilla Overture (Glinka) and the D major violin concerto (Beethoven). Mr. Krueger evidenced artistic command throughout. His reading of the Dvorak symphony was illuminating in its subtlety, and the Glinka overture was colorfully and buoyantly projected. Zimbalist's interpretation of the Beethoven concerto was highly intellectual and his pellucid tone, flawless technic and classic style met with warm approval. Under the sensitive, authoritative baton of Mr. Krueger, the accompaniment was splendidly coördinated. The orchestra showed pronounced improvement over earlier efforts. The audience numbered over 4,000.

The first young people's concert of the Kansas City Philharmonic Orchestra drew an audience of 5,000 on December 13. The captivating program consisted of Enchanted Lake (Liadoff), On the Steppe of Central Asia (Borodin) and the colorful dances from Prince Igor, with several repeat numbers from the evening concerts, by Mendelssohn, Glinka, and Saint-Saëns. Mr. Krueger's interpretations were warm and musically picturesque and the orchestra rose to a point of brilliancy in execution.

Splendidly equipped, with dynamic power and poetic insight, Henriette Michelson, pianist of New York, made an excellent impression in an intimate recital on December 31 at the residence of Mrs. James Neal Foster. Chromatic Fantasie (Bach), the Beethoven Appassionata Sonata, Undine (Ravel), some Debussy preludes and Brahms' intermezzi made up the program.

C. C. B.

Salt Lake Society Sings Messiah

Handel Work Given Locally for Twenty-first Time

SALT LAKE CITY, UTAH.—The Messiah was given in the historic Mormon Tabernacle on December 31, by the Salt Lake Oratorio Society. It was the society's twenty-first performance of this work by Handel, and one of its best. The big chorus had put in a lot of intensive work for weeks prior to the performance, Director Albert J. Southwick insisting that every member of the organization attend the rehearsals regardless of how well he might think he could sing his part.

The soloists were Jessie Arlene Williams, soprano, formerly a member of the Mormon Tabernacle Choir and of late a professional vocalist in New York; Annette Richardson Dinwoodey, contralto of Salt Lake City, comparatively new as a soloist for this organization; Jack Summerhays, Salt Lake City tenor who has sung for the society for years past, and Alexander Kisselburgh, brought here from the East especially for the basso solo rôle. J. J. Fiala of Salt Lake City was trumpet soloist; Frank Asper, Mormon Tabernacle organist, was at the organ; Arthur Freber was concertmaster, and Becky Almond, prominent pianist of Salt Lake City, again served as accompanist for the chorus during rehearsals.

The event was broadcast, and admission to the Tabernacle was by free tickets. The building was crowded by music-lovers. The performance was possible through the generosity of President Heber J. Grant of the Mormon Church and many civic, educational, professional and industrial interests. The corporation of Salt Lake City made an appropriation.

The Salt Lake Oratorio Society is non-sectarian and operates on a non-profit basis. The chorus members serve without compensation of any kind. The present examinations are rigid in admitting new members, but, instead of this having a tendency to weaken the organization numerically, it appears to be adding to its strength.

F. L. W. B.

Reëngagements for Ruth Shaffner

Ruth Shaffner, soprano, has been engaged for the third time to appear in recital for the Canadian Club of New York, at the Waldorf-Astoria. She will sing there on January 21, and the same week is to be heard at the American Woman's Association, this also being a reengagement. For this concert, January 24, she will be featured in joint recital with Mrs. H. H. A. Beach and George Rasely, tenor. On January 28 Miss Shaffner sings for the Madrigal Society at the Great Northern Hotel, New York. This artist's schedule also includes an appearance in Handel's Samson with the Columbia University Chorus in April. She sang with this organization in Horatio Parker's Dream of Mary during December.

A. W. A. to Honor Mrs. Beach

Carolyn B. Parker, chairman of music of the American Woman's Association, New York, announces a concert in the ballroom of the building on January 24, in honor of Mrs. H. H. A. Beach, pianist-composer. The participants include Mrs. Beach, who will perform works by herself and modern composers; Ruth Shaffner, soprano; George Rasely, tenor; Eugenie Limberg, violinist; Virginia Duffey, accompanist.

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Brooklyn Daily Eagle, Dec. 14, 1933:
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New York January 20, 1934 No. 2806

Dictatorships of all kinds are the political fashion just now. The custom was probably started by operatic artists and orchestral conductors.

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Democratizing Opera

In the last few years the opera as a social institution has been undergoing increased scrutiny and evaluation. For decades it was more or less taken for granted by Americans as a sort of curious but lively phenomenon, somewhat like a juggernaut or a June-bug. Many of the simple, unvarnished folk did not altogether sympathize with such an alien and unnatural pleasure. To them it meant chiefly dressing in uncomfortable clothes in order to listen to distressed ladies and gentlemen of unusual lung-power singing of incomprehensible emotions in Italian, German or French. But they had a sneaking respect for it as a fashionable and approved form of diversion, principally because it was patronized by highly substantial and important persons. Furthermore, it was expensive, and things dearly bought tend to acquire an inordinate value in the public eye.

Recently this attitude has changed. In the first place, a more general understanding of opera has been promoted in the public by means of books and lectures on appreciation, gramophone recordings, operatic broadcasts and performances by touring companies. Some of the mystery and glamor that used to surround idols of the stage-door in the days of hansom cabs has vanished since they have taken to being filmed in celluloid which is shipped to every hamlet in the country. Similarly the operatic artist now sings into a microphone for the delectation of every family circle. In a certain sense this has helped the prestige of opera while it has made it less of a mysterious and occult rite. Certainly it has added to the box-office attraction of some of the most popular artists. Opera is now a familiar thing to Americans; it is a "show" like any other, except perhaps that it is a rarer and more expensive variety because of the golden voices that still spell money in the popular mind.

At the same time that its mystery has disappeared, opera has become a democratic diversion to which every man can aspire. The economic background of the institution has undergone profound changes. In the crash of 1929, many larger personal fortunes of music patrons collapsed or were considerably deflated, and since that time there has been an exaggerated tendency to hoard personal incomes that remain. Whatever the reason for the *volte-face*, defection, stampede or what-you-will of millionaires who used to take a solemn delight in supporting the glories of grand opera for the privilege of viewing it in state, the fact remains that they have surrendered their once jealously guarded prerogatives to the masses. This season the Metropolitan, for years the home of opulent musical spectacles, supported by the choicest flower of wealth, ostensibly was enabled to open its doors only because the less gilded dug into their pockets for a free will offering of $300,000. The restored Chicago Grand Opera also is rigidly scaled for popular support and consumption, while elsewhere throughout the country, as on the Pacific Coast, opera is predominantly a civic affair, or else the taste for this form of music is supplied with popular-priced performances by touring organizations.

A sign of the times is the recent statement by Mrs. August Belmont, first woman member of the board of directors of the Metropolitan Opera Association, and honorary president of the Woman's Opera Club of that institution. Commenting on the new popular phase of lyric drama, Mrs. Belmont said in part:

"I don't think the important thing right now is to say that the opera should be a municipal, State or Federal institution, or that it should continue as it is, completely divorced from governmental control or even support.

"What is of primary importance is that the people of New York should look upon the opera as theirs, that the people of the city should look upon it as an integral, essential part of the life of the city. When they feel that, when they look upon it as a necessity to a rounded municipal life, then these other questions will in some measure solve themselves, or at least become easier of solution.

"In other parts of the world, governmental support of opera has seemed to work with great success. Perhaps it would here. Perhaps what we have today is more suited to New York. The important thing, however, is popular appreciation, support and devotion.

"Perhaps the scare people had last year, when for a time there seemed to be a real danger threatening the opera's existence, has made people realize more clearly what the opera really means to them. I notice that the audiences are more interested and the cast consequently more inspired and responsive. Never in my experience has the Metropolitan put on more brilliant performances.

"There's been entirely too much emphasis on the social side in connection with opera in New York. Opera is important culturally, musically. This, not the social 'society' part of it, should be stressed.

"I wish the newspapers would print stories about the performance itself, print pictures of the artists, instead of printing stories and pictures too much concerned with who attended and what was worn."

The Musical Courier is heartily in accord with Mrs. Belmont in these views. In fact, it has (by the example of its reviews of opera from the musical standpoint and apart from the burning question of "what was worn" by the audience) maintained the attitude through more than a half-century that the thing that counts in lyric drama is the faithfulness with which the composer's conceptions are realized. Secondly, there is the important matter of selection of repertoire to represent the best music composed in this form.

A great opera house has a certain trust to fulfill in giving the people, who want and need education in this type of art, a fair idea of the choicest treasures of lyrical composition. Finally, it should provide an outlet for native talent in the creative field.

In the last respect, the Metropolitan has been increasingly true to its trust in recent years. This winter it has not only opened its season with an American opera, but proposes to give the world première of another new work by a native composer and librettist—Merry Mount by Dr. Howard Hanson and Richard L. Stokes—while retaining in its repertoire the dramatically effective creation of Louis Gruenberg and Eugene O'Neill, The Emperor Jones. The last production is truly American in theme, tonal dress and manner of mounting—one which might be exhibited to European skeptics as a triumphant evidence that the United States has attained its majority in original musico-dramatic expression.

It is to be hoped that the Metropolitan will continue its work in this field, for the efforts expended have been worthwhile not only in returns at the box-office but in raising the standard of American operatic creation to a new high level. It is a service to art of no small value, and it is the only way in which such a hard-fought advance may be won.

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The Concert Curve Turns Upward

The first half of the initial concert season under the New Deal now lies in retrospect. It is of the greatest interest to learn from actual reports of executives in various parts of the country how this field has been affected by the recent economic developments. The annual survey made by NBC Artists Service, of which George Engles is managing director, therefore comes at a most opportune time. It is doubly welcome because it carries assurances of definite and remarkable gains in concert patronage in many parts of the country.

According to this survey, the results of which are now published, reports assembled from concert managers in all parts of the United States indicate that a definite upswing in the concert business is under way. Increases in concert attendance from ten to sixty-six per cent. over last season are reported in twenty large cities, with only four showing a decline. Most of the smaller cities and towns have been holding their own, with a tendency toward the improvement side, except for a number on the Pacific Coast which are still suffering from the handicap of closed banks. The eastern and southern parts of the country seem to be coming back first. The Middle West is following a little less rapidly, while the West, which felt the depression last, is recovering last.

"On the whole, local managers are in decidedly the most optimistic frame of mind they have shown in four years," Mr. Engles said.

"From Boston comes word that the box-office business at Jordan Hall so far this season has grossed far in excess of the total of the past two seasons. Fewer concerts are being given in Boston this year, but they are being better attended, and the pass evil has been almost obliterated.

"New York, like Boston, has fewer concerts scheduled this season, but the attendance is reported to be considerably better for such concerts as are being given. Carnegie Hall notes an increase of from ten to fifteen per cent. for the average concert, with several capacity houses. Town Hall has more bookings this season than last, and attendance is better. However, because of reduction in prices, the box-office receipts are somewhat lower. This hall reports that the big attractions have been noticeably better patronized than last year.

"The general improvement in the concert business is due in part, of course, to better business conditions and in part to lower box-office prices which bring concerts within the range of the public purse. It is doubtful if the old three and three-fifty top prices or the lavish fees which formerly were paid to the major artists will ever return. Two dollars is the top price now charged in the majority of cities, and in some of the smaller communities one dollar is the top.

"An interesting development is the growing interest in many communities in joint concerts, with two or more artists participating on the same program. A few of the most outstanding will always continue to draw capacity audiences, but the heydey of the single artist is probably over. The present tendency toward joint recitals and ensembles and novelty attractions will increase."

This conclusion is one, however, that the individual artist need not take too literally. It is obvious that, however much the box-office may respond to ensemble programs, there will always be a place for the excellent soloist.

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Radio Favorites

The Literary Digest (New York) gives estimates of the popularity of more or less eminent radio personalities. Since these in the majority of cases are non-musical, little is to be gained by a recapitulation in detail. However, speaking more directly than any encomium of "concert music" or any such vague generality, here are a few figures on the public preference for organizations and artists in the radio eye:

Artist or Organization	Dislike	Like
Walter Damrosch Mus. Appreciation Hour	14	1,370
Jessica Dragonette	34	916
John McCormack	10	498
Lawrence Tibbett	...	446
Goldman Band	...	248
Albert Spalding	16	278
Rudy Vallee	756	1,330
Paul Whiteman	112	506
New York Philharmonic	16	1,038
Philadelphia Orchestra	4	650
Major Bowes' Capitol program	18	316
Roxy and His Gang	34	976

Here, indeed, we enter the realm of the personal equation. Exactly what causes a handful of persons to dislike the New York Philharmonic or the Philadelphia orchestras or some of the eminent artists who figure in the poll? Is this to some extent correlated with the fact that a certain minority does not care for orchestral music as a whole? However, one observes with surprise that nobody was found among the 16,400 who did not like the art of Lawrence Tibbett or the playing of the Goldman Band—and this despite the fact that 548 were found to dislike vocal music and 122 that of bands. Is this another instance of the power of personality overcoming all obstacles?

VARIATIONS

By Leonard Liebling

At the Maxine Elliott Theatre, Clemence Dane, dramatic author, and Richard Addinsell, composer, have joined in an opus called Come of Age, which they call "a play in music and words."

The story, delivered in verse, deals with Thomas Chatterton, the seventeen-year-old English poet who committed suicide in 1770 because he was tired of life. In Come of Age, he makes a Faust-like compact with Death and while in that kindly arbiter's company sees the years roll by rapidly until 1934, when Chatterton, still seventeen, resumes his place in the world and has romantic communion with a lady who is twice as old as the poet. The affair ends badly and Death claims the lad again, this time with pathetic finality.

A wealth of incidents fills the foregoing skeleton scenario, and most of them have no arresting importance, but the first and last scenes of the play are touched with real fantasy, tenderness, and theatrical power. The dialogue is versification of seemingly deliberate colloquialness—a mixture of Ogden Nash nonsense and limerick playfulness. Much poor rhyming results, with however, many lines of amusing whimsicality. The play wavers between unconvincing stretches and episodes of true eloquence and grip.

Stephen Haggard gives a remarkably able and graphic performance in the part of the youthful hero. As his fair charmer, Judith Anderson's ripe histrionic and warm emotion shine with particular effulgence and effect.

Mr. Addinsell's score has charm and some descriptive strength. The music is played fairly continuously, sometimes while the actors are silent, and again during their dialogue. The form of the production offers novelty and the manner in which the composer coöperates with the author opens up a valuable medium for further experiment along the same lines. The blending of words and music has been done especially well by the innovational creators.

* * *

New York musical circles are busily discussing the Salome resuscitation at the Metropolitan Opera last Saturday. The general impression seems to be that the management did a wise and useful thing in bringing back the long banned opera. Its music is of glorified dramatic significance and beauty with an orchestral setting of undeniable genius. Artur Bodanzky surpassed himself in the incisiveness, sweep, and eloquence with which he made the score sound its message. Of the members of the cast, Max Lorenz and Doris Doe came nearest to realizing the intentions of the librettist.

It was a mistake for the management to tone down the final episode of the severed head—that episode which occasioned the trouble in 1907 and led to the dropping of Salome from the repertoire. The New York stage has progressed (or degenerated) since then almost to the point of license and the end of the Strauss opera is tame in comparison with some of the matter that is discussed and shown today in our theatres.

Once the Metropolitan decided to restore Salome to that house, the work should have been presented exactly as written. To compromise is to admit that there was reason for the original objections. Either Salome is operatic art or it is not. If the Metropolitan believes that it is art, the management should go the limit in backing up its opinion.

* * *

In Good Housekeeping (January issue) Konrad Bercovici contributes an article called Little Stories of Big Men. The tales concern musicians, and this anecdote about Leopold Godowsky and the late Vladimir De Pachmann, while known to the former's friends, may be new to most musical readers:

A few years ago one of the musical organizations in New York arranged a banquet for De Pachmann and invited to it all the famous musicians who happened to be in the city. De Pachmann's intimates were consulted by the chef of the hotel as to his favorite foods and by the florist as to his favorite flowers, and the banquet hall was practically redecorated for the occasion.

On the evening of the banquet the guests appeared with their ladies in all their splendor. Exact to the minute, De Pachmann made a perfect entrance on the arm of Godowsky and was given a rousing welcome. Then the guests filed by before him, as before a king, to be introduced by the chairman of the occasion. De Pachmann shook hands and said a word or two to each one of them. When they sat down, the guest of honor looked down to the end of the long table and approved of every one. Then he examined closely the quality of the linen of the napery and the tablecloth, and seemed pleased. He inspected the silver and the china and nodded his approval to Godowsky at his right.

"Everything is of the best, as it should be for the great Vladimir."

When the waiter brought the first course, however, De Pachmann looked into the clean-shaven face of the man and turned pale. A moment later he beamed on Godowsky:

"Leopold, you are the only one that counts here. I love you."

Talking, he took Godowsky's cup, in which the fruit cocktail had been served, and put his own cup in its place. This caused Godowsky to smile. De Pachmann evidently couldn't let an hour go by without doing the unexpected.

When the soup was served, De Pachmann reached out and changed his plate for his friend's.

Godowsky is a sweet man, a philosopher besides a pianist, and possesses an unusual amount of patience and forebearance. He let De Pachmann do as he pleased. All eyes were on the two men at the head of the table. Most of the guests by that time had noticed the by-play and were wondering what the outcome would be.

When the third course, roast pheasant, was placed before the two, De Pachmann grabbed Godowsky's plate again and in so doing spilled some of the gravy on his friend's shirt front and white vest.

"What on earth is the matter with you, Vladimir?" Godowsky cried out while mopping the gravy spots from his clothes. "When you took my cocktail cup and gave me yours, I thought it was one of your little jokes. When you took my soup plate, I thought it was the same joke repeated. But a third time! See what you have done! And why? Why?"

"Because . . . because—" De Pachmann grinned and stuttered, "because, my dear friend, the waiter who serves us looks like one of Paderewski's patriots. And how do I know that he doesn't want to poison me? Yes, how do I know?"

Another De Pachmann story is not so familiar as it was a first-hand Bercovici experience:

While I was visiting with De Pachmann, in his apartmen, shortly before his death, a young man came in bearing a letter of introduction from Leopold Godowsky. De Pachmann did not ask his visitor to be seated, but threw the letter at me and said:

"You read it to me, please. Can't find my glasses."

In that letter Godowsky introduced the young man very warmly to the master and begged his friend to listen to the young pianist-composer. At the bottom of the letter he had set down a postscript, "The young man is very modest."

De Pachmann hit the ceiling. He jumped up and threw his hands in the air, twirled his arms as if they were wings of a windmill, and danced like a dervish the while he cursed himself and the world in the choicest curses of a half-dozen languages.

The antics of the aged master were amusing, but my heart bled for the poor young victim standing there, pale as a ghost, kneading his hat and not knowing what to do next. He looked at me, looked at the door, and was about to bolt when I said,

"Master, that postscript merely said that the young man is very modest."

"Shut up!" De Pachmann yelled, and button-holing the fellow, he grinned into his face and demanded:

"What have you already accomplished to be modest about? Ha, tell me! Sit down at the piano and show me what you are so modest about."

Whether it was due to the reception De Pachmann had given him or to the fact that Godowsky, who is the kindest of all men, had over-praised him, the young man showed less than mediocre talent. When he had gone, De Pachmann drank four glasses of water in succession and said to me:

"I am not modest *yet*, and he is *already* very modest! The impudence!"

* * *

Arthur Nevin, American composer, is settled in his home town, Sewickley, Pa., after a siege of illness lasting more than a year . . . Conductors might be interested to learn that Mr. Nevin has on hand two new symphonic poems from his pen, Arizona and Midnight Forest, and he probably would put up no struggle or even raise an outcry against having those works produced by any competent symphony orchestra. He can be addressed at the Elmhurst Inn, Sewickley, Pa.

* * *

More news about the mysterious connection between music and milk, comes from Grants Pass, Ore., whose local correspondent reports to the Portland, Ore., News-Telegram (January 5):

GRANTS PASS, Jan. 5.—Clifford Robinson's cows like "soft sentimental" radio music as an accompaniment for the milking rites, the herd owner explained today.

When harsh "jazzy" tunes are played, the animals are restless during the milking period.

Robinson claimed that his herd of seventeen cows gained twenty-two pounds a day in a two-weeks' test of the effects of radio music.

When the music is "favorable" the cows give more and better milk, he said.

* * *

Included in Musical Americana should be information about the debate to be held shortly at the Williamsfield, Ill., Community High School. The subject of the historic verbal contest will be: "Resolved, that the place for jazz music (as played by the leading jazz orchestras in our country) should be as important in the United States as the place for the classics."

The relief bureaus make a distinction between "white collar men" and other kinds of workers. The latter are given jobs in preference to the former. It behooves applicants therefore to wear either dark collars or none at all.

* * *

A competition to select a sculptor or designer for the memorial to be erected to the Rev. Francis P. Duffy will be held by the Father Duffy Memorial Committee, sponsors of the movement to honor the wartime chaplain of the old Sixty-ninth Infantry.

In connection with the foregoing, the New York Times (January 6) announces: "Plans for the competition will be announced within a few days, and the selection will be made by a committee headed by Gene Tunney, former heavyweight boxing champion, with the cooperation of the Municipal Art Commission."

* * *

In the Lorain, O., Journal (December 30, 1933) is an editorial written by David Gibson, who bares to the world what one editor likes best in music.

According to Leonard Liebling, The Musical Courier, New York, Herschell C. Gregory, a professional musician, Indianapolis, submitted the following question to seven of his local brother professionals:

"If you were marooned on a lone island without hope of escape, and a phonograph were available, and you were compelled to listen to ten musical compositions the rest of your life, what would you choose?"

Four selected Debussy's Afternoon of the Faun. The Symphony of César Franck; Tristan and Isolde, Wagner, and Bach's Mass in B minor, each receiving three votes. The list included twenty-seven compositions with Beethoven leading—six of the seven selected eleven Beethoven works. Brahms was another strong favorite with eight works.

It is all a matter of age, musical knowledge and experience—and temperament, but my choice would be D minor Toccata and Fugue (orchestral transcription) and the Final Chorus, St. Matthew Passion, Bach; the violin concerto, third, fifth, second movement of the seventh and first movement of the ninth symphonies, Beethoven; the first Brahms symphony, and the Awakening of Dawn and Final Choruses, Die Meistersinger, Wagner.

Leaving the lone island out of it, I would like to see a vote taken from musicians of standing on the ten greatest single melodies from compositions of recognized musical standards.

In the matter of my own choice, I would be reasonably certain as to six of them, but in doubt, in my own mind, as to the remaining four. They are: Londonderry Air (sometimes known as Danny Boy), old Irish folk tune; Air from the Suite in D minor (known as the G string air), Bach; Prize Song, Die Meistersinger, Wagner; A Mighty Fortress is Our God, Martin Luther; Largo, New World Symphony, Dvorak, and the Prelude to The Deluge, Samson and Delilah, Saint-Saëns.

* * *

After Fortune Gallo, impresario and owner of the San Carlo Opera Company, saw that nine of his ex-singers were appearing with the present Chicago troupe at the Civic Opera House, he wired to its directing head: "Glancing over the roster of your artists and learning of their excellent reception, I hasten to congratulate you upon the great success of my San Carlo Opera Company under your management at the Civic Opera House. (Signed) Fortune Gallo."

* * *

Carl D. Kinsey, former president of the Chicago Musical College, is not actuated only by reasons of state when he says: "It is never too late to take music lessons." He has an aunt, Mrs. Emma D. Gandy, who lives in Churubusco, Indiana, and last New Year's Day he received a letter from her which he kindly passes on to Variations. Following quite a lengthy, clearly and wittily expressed budget of family and other news, the missive winds up as follows:

"I am taking music lessons from a lady who had the Sherwood Course. I have just had a few lessons so far. She says that I am doing very well—and I have passed my eighty-fifth birthday! What do you think of that? Now perhaps if I do not die too soon, I may be able to play a piece for you on the piano. Well, here's hoping. . . . All kinds of success to you for 1934 and God bless you. (Signed) Your Aunt Em."

* * *

President Roosevelt may commandeer Rheingold from the Metropolitan.

* * *

Prices are rising—except for music lessons.

* * *

America develops more great football, baseball, and tennis players than great composers. It is the choice of the public, but in this case Vox Populi has nothing celestial in its demand.

* * *

The French publisher of Massenet's Manon recently demanded $1,500 royalty from the Chicago Opera for one production of that work. The payment was refused and the manager shelved Manon for Faust. "Evidently the foreign music seller believes that America still is B.C.—Before the Crash," comments René Devries.

Can you believe that Sol Hurok was married secretly last March to a charming little *danseuse* of the Blue Bird troupe which Sol managed a couple of years ago? My gossipy friend assures me she knows her onions and it isn't a rumor but absolutely a fact, my dears.

* * *

Mildred tells me that Harold Craxton told her that Sir Edward Elgar once related to him a tale about the time he was a young violinist in an orchestra playing in the English provinces. The conductor, visibly nervous at rehearsal, said to his men, "Now, you know this symphony much better than I do. So just play it the best way you can, and don't pay any attention to me. I'll follow you quite well."

* * *

Harold Craxton, the wit of the English pianists, also told Mildred about a new women's orchestra that had been formed in London. He was engaged as the soloist and was waiting in the artists' room before the first concert, when there was a knock at the door. He opened it to a young lady who seemed very shy and rather distraught.

"Come in," said Harold. "Are you a soloist, too?"

"Oh, no," the frightened, frail girl breathed.

"A member of the orchestra, then?"

"Oh, no."

"Well, perhaps you want to speak to someone."

"Oh, no. I've come to count measures for the harpist."

* * *

The New York Sun of January 10, in speaking of the Anglers Dinner, stated that "the two honor guests will be Frederick Jagel of the Metropolitan Opera Company, who will come directly from the Metropolitan House following his appearance in Cavalleria Rusticana." What I assume the paper meant was that Freddie's dual personality, operatic and private, would be in evidence. Rather neat, eh?

* * *

If our Leonard doesn't quit making public speeches, I'll give him tonsilitis. He up and went and done it again at the Criterion Society Luncheon at the Hotel Plaza. When I arrived I discovered Mrs. Leonard Hill, the honorable president, sitting in the centre of the head table, nobly supported by L. L. on one side and A. W. K. on the other. I wonder if she realized the seriousness of her position? After eating vigorously for a long time, both grave gentlemen delivered oral peans to the ladies and the sprinkled boy friends. Not yet replete, I applauded nonchalantly between bites while gazing entranced at Claudia Muzio, Vincenzo Bellezza, Giuseppe De Luca, Hermes Fontaine and Alberto Baccolini. How I love eminent people. They just *thrill* me.

* * *

Vandy Cape is way down south in Florida. She wrote a friend recently. "Was doing vocal exercises the other day. Each time I did a scale I heard a raucous voice imitate me outdoors. After a bit of this I got sore and went out on the lawn to hurl a rock. Much to my amazement, I found a plump green parrot perched on a low palm. I looked at him and did a row of 'e-u's'. He cocked a wicked eye at me and yelled 'Baloney'."

* * *

What complicated situation do you find yourself in today, Horace Parmalee?

* * *

An eminent music critic of one of the New York newspapers, talking to a lady manager about a pianist who was under her supervision for many years, asked what the chap's wife was like.

"Oh, she's a nice wife," answered the manageress noncommittally.

"Nice wife, nice wife," the critic blustered. "A *nice* wife doesn't mean a thing to a pianist. No wonder he can't play well now."

* * *

Grena Bennett, looking radiant and erudite in a new cut-out blue frock, was spotted by my eagle orbs at Manon the other afternoon. Do you suppose she uses Lifebuoy to Keep That Scholarly Impression?

* * *

Who was the lady journalistic music critic who had her boy friend rush out during the first act of Manon and buy her a libretto so that she could find out what the opera was about? She read it assiduously during every *entr'acte*.

* * *

Charlie Hackett will show his Romeo legs at the Met. on February 3 for the first time in many years.

* * *

What I want to know is whether the head of John the Baptist which Ljungberg kisses in Salome is a lemon, an orange or a grapefruit?

* * *

What upset Frank Wenker at Claudia Muzio's marvelous party? And who was the lady journalist with a passion for matchbooks labelled Savoy-Plaza? And how many little pigs did Frank Perkins eat? And why did Claudia kiss Serafin? And wasn't the party misnamed Housewarming? It was much hotter than that. For at least three men fell head-over-heels in love with Claudia.

From Our Readers

Comment Cordiale

Port Huron, Mich.

To the Musical Courier:

Please accept my sincere thanks for the very fine editorial comment which you made upon my attack against poor radio broadcasts.

As is your wont, you covered the subject exceedingly well.

I enjoy your Variations hugely, and shall always sign myself "Constant Subscriber."

Sincerely yours,

MRS. ELMER JAMES OTTAWAY,
First Vice-president, National
Federation of Music Clubs.

From Southern Skies

Columbus, Miss.

To the Musical Courier:

Please continue my subscription to your paper which has proven itself an indispensable member of our household through a long series of years. Felicitations and all good wishes.

Sincerely,

MRS. A. T. STOVALL.

I SEE THAT

Mary McCormic sailed from New York on the SS. Ile de France January 13, *en route* for European concert engagements, among them appearances in London.

* * *

Richard Crooks, now on a Western concert tour, sang in Tulsa, Okla., on January 20 under the local management of Robert Boice Carson. Other engagements for the Metropolitan tenor on this itinerary include Columbus and Oberlin, O.; La Grange, Ill.; St. Louis, Mo.; Denver and Colorado Springs, Colo., and Oklahoma City, Okla.

On February 5 Crooks will give a recital for the Philadelphia Forum between his performances at the opera and his singing for the Eaton Choral Society of Toronto on February 8.

* * *

The Community Concerts Association of Louisville, Ky., will present Guiomar Novaes in recital on February 1. The Brazilian pianist is booked for seven other appearances during the first half of the same month.

* * *

Hazel M. Stanton, Ph.D., formerly active in Rochester, N. Y., has joined the Psychological Service Center, New York, being consultant to schools and individuals in matters relating to educational and vocational musical guidance.

* * *

The American Guild of Organists and guests heard a recital of music for the synagogue, in Temple Emanu-El, New York, on January 9; Lazare Saminsky, Gottfried H. Federlein and Mosche Rudinov, of the musical forces of the temple with the choir, were associated in the instructive hour of music.

* * *

E. Power Biggs, English organist, gave recitals on the new instrument at the Church of St. Mary, New York, on January 10 and January 17, and will conclude the series on January 24.

* * *

Hans Merx, baritone, will give recitals of German Lieder at Western Reserve University, Cleveland, O.; Kent State College, O.; and the University of Wisconsin, Madison. He gave a recital in Amsterdam, Holland, last summer, appearing also at watering resorts of Germany.

* * *

Rosina Lhevinne, Frances Blaisdell, Carl Deis and Theodate Johnson were assisting artists with the New York Chamber Music Society at the Hotel Plaza, New York, on January 14.

* * *

The weekly two-piano presentation of Rudolph Gruen and Frances Hall over Station WEAF will consist on January 21 of Mr. Gruen's arrangement of the two-part invention in F by Bach, Valse Brilliante in E (Moszkowski-Gruen), Petit Poucet from Ravel's Mother Goose Suite, and the Humoresque from Gruen's first suite for two pianos.

* * *

The January 11 meeting of the National Opera Club (Baroness von Klenner, president) at the Waldorf-Astoria Hotel, New York, had as subject Novelties of the Season. Berenice Allairé sang excerpts from Merry Mount (Hanson) and Roberta (Kern), and honor guests who spoke were Cyrena Van Gordon, Herbert Witherspoon, Dr. Eugene Woodham, and Mmes. William A. Fine, Zachary Taylor Jones and Rosalie Heller Klein.

* * *

Henri Deering, pianist, broadcasts over the NBC-WJZ network every Monday. On January 15 he played three preludes by Rachmaninoff, the Bumble Bee (Rimsky-Korsakoff-Rachmaninoff) and Tscherepnine's Humoresque. The January 22 program is made up of Debussy music; that of January 29 of Chopin pieces.

* * *

Marguerite Covelle is forming classes for children in piano and voice at her studio in Bronxville, N. Y. She gave a recital in Tuckahoe, N. Y., on January 14, presenting songs in Italian, French and English.

* * *

The Brooklyn (N. Y.) Institute of Arts and Sciences will present Grete Stueckgold in recital at the Academy of Music on January 30.

"And now, folks, the guitar twins will do César Franck's Symphonic Variations."

Paul Kochanski Passes

(*Continued from page* 5)

sic, was attended by more than 1,500 mourners including nearly every prominent musician in New York.

The service began with an organ prelude by George Volkel, which was followed by the slow movement from the Brahms sonata in F played by Felix Salmond and Ernest Hutcheson, dean of the Juilliard School, and the Recordare from Mozart's Requiem Mass sung by Helen Marshall, Pauline Pierce, Willard Young and Paul Britton.

Dr. John Erskine, president of the school, delivered a eulogy.

This was followed by the playing of the slow movement from Beethoven's sonata in G by Albert Spalding and Mr. Hutcheson, and the slow movement from Schubert's string quartet in D minor by Hans Letz, Edouard Dethier, Albert Stoessel and Felix Salmond. The service concluded with a postlude on the organ by Mr. Volkel. As the mourners left the school the carillon of the Riverside Church played Chopin's funeral march.

The honorary pallbearers were:

Harold Bauer, Samuel Chotzinoff, Frank Damrosch, Walter Damrosch, Edouard Dethier, Mischa Elman, George Engles, John Erskine, Harry H. Flager, Carl Friedberg, Ossip Gabrilowitsch, Dr. A. L. Garbat, George Gershwin, Rubin Goldmark, Jascha Heifetz, Vladimir Horowitz, Ernest Hutcheson, Janus Ilinski, Jose Iturbi, Fritz Kreisler, Serge Koussevitzky, Hans Letz, Pierre Luboshutz, Thomas Majewski, Mieczyslaw Marchiewski, Nicolai Orloff, Louis Persinger, Egon Petri, Gregor Piatigorsky, Artur Rodzinski, Felix Salmond, Alexander Siloti, Albert Stoessel, Sigismond Stojowski, Theodore Steinway, Leopold Stokowski, Joseph Szigeti, Arturo Toscanini, Oscar Wagner, Willem Willeke and Efrem Zimbalist.

OBITUARY

Mme. Helena Paderewska

(*Continued from page* 5)

Mme. Paderewska was Helena Gorski, Baroness von Rosen, daughter of Baron von Rosen, a Russian nobleman, when she married the eminent pianist in 1889, after the death of his first wife. During the world war she gave aid to the Red Cross and attended its conferences at Geneva. During the latter part of 1916 Mme. Paderewska established at Warsaw an asylum for the care of 500 women and their children.

Hemsley Winfield

Hemsley Winfield, Negro dancer, who trained the ballet for the Metropolitan Opera production of Gruenberg's The Emperor Jones, and himself danced the rôle of the Witch Doctor in that production, died of pneumonia at the New York Hospital on January 15. Mr. Winfield, only twenty-seven years old, was the founder of the Negro Art Theatre Dance Group and a pioneer in the modern Negro dance movement. He was born in Yonkers, N. Y., the son of Osbourne and Jeraldine Winfield, who survive him.

C. Siebert Losh

HERSHEY, Pa.—C. Siebert Losh, formerly president of the Midmer-Losh Organ Company, of Merrick, N. Y., died here on January 8 at the age of fifty-three. Mr. Losh for many years was general manager of the M. P. Moller Organ Company of Hagerstown, Md. In 1920 he and his brother, George Losh, reorganized the Midmer Company of Merrick as the Midmer-Losh Company. They built the organ installed in the Municipal Auditorium of Atlantic City, N. J. Mr. Losh is survived by his brother, a widow, a son and daughter, and another brother. A. R.

Mrs. Harry J. De Witt

Mrs. Harry J. De Witt, the former Minnie McCauley, died at her home in New York on January 8. Mrs. De Witt, the wife of an official of B. Altman & Co., was active in club work. She was chairman of the membership committee of the Haarlem Philharmonic Society, a member of the directorate of the Century Theatre Club, and was affiliated with other organizations in the city.

Mrs. James Johnson

GUELPH, ONT.—Mrs. James Johnson, mother of Edward Johnson, tenor of the Metropolitan Opera, died at her home here on January 13. She leaves, besides her son, her husband, another son, Frederick Johnson of Bay City, Mich.; a sister and three brothers. She was seventy-four years old. A. P.

Mrs. Henry Gordon Thunder

PHILADELPHIA.—Mary Forney Thunder, wife of Henry Gordon Thunder, died at her home in this city on January 12. Her husband, who survives her, is a prominent organist. R.

Lucille Gibbs

LOS ANGELES.—Lucille Gibbs, coloratura soprano, died recently, after a long illness. She had toured widely and sung abroad. B. D. U.

Jean Harding

PARIS.—Jean Harding, formerly one of the principals of the Opéra-Comique, died here recently. R. P.

Rosenkavalier Given Lavish Disc Publication in Vienna

Practically Half of Strauss Score Put on Wax by Illustrious Cast of Singers and Vienna Philharmonic Orchestra Conducted by Robert Heger—Selected Passages of Comedy Present Lehmann, Schumann, Olszewska and Mayr in Leading Rôles—The Records Annotated

By RICHARD GILBERT

Until a few weeks ago only several isolated excerpts from the score which has become widely acknowledged as Richard Strauss' masterpiece was available on discs. A comprehensive and uniform collection of selected passages from Der Rosenkavalier, or even the complete work, was something devoutedly wished for by a large number of record connoisseurs. The Vienna branch of His Master's Voice distinguishes itself beyond all expectations by doing about everything the most ardent admirer of this exhilarating "comedy in music" could dream of for the gratification of his desires. About one-half of the opera—by far the most opulent portion (it is not the number of pages that counts)—is sumptuously sung and played by a resplendent array of artists and the Vienna Philharmonic Orchestra, a better combination than which surely could not be brought before the same microphone. This unimpeachable distribution is as follows:

A Cast Worth Preserving for Posterity

The Marschallin	Lottie Lehmann
Octavian	Maria Olszewska
Sophia	Elisabeth Schumann
Baron Ochs	Richard Mayr
Marianne	Aenne Michalsky
Faninal	Viktor Madin
Annina	Bella Paalen

Members and chorus of the Vienna State Opera Company conducted by Robert Heger. Thirteen 12-inch discs; H.M.V. album No. 192[1]

It is scarcely necessary at this late day to dwell upon the qualities of humor, caprice, wit, irony, compassion and exuberance which permeate the music of Der Rosenkavalier—music welded indissolubly to the words and action which condition the characters and predicaments of the protagonists of von Hofmannsthal's delightfully piquant and perpetually entertaining drama. In the creation of atmosphere and penetration of mood, Strauss has never been more the true artist than in this rollicking opera devised around rococo adventures. The spirit of Mozart is in it, but the means and the inspiration belong wholly to Richard Strauss. His technical virtuosity is calculated with the precision of a master craftsman, yet it never interferes with the riotous play of an inspired, vigorous and fanciful imagination. Der Rosenkavalier is a sheer joy from beginning to end. And, moreover, it is a well-spring guaranteed never to fail as a source of high æsthetic pleasure.

Those who have never had the good fortune to observe the libidinous caprices of that self-indulgent and vulgar old ruffian, Baron Ochs of Lerchenau; or to sympathize with the gracious but cynical Marschallin, the Princess von Werdenberg, who sends her lover, Octavian, on a prank to dupe the matrimonially inclined Ochs, thereby contributing to her own undoing, and cradling the love of the virtuous and beautiful Sophia for the young Rose-Bearer—these followers of gentle Euterpe have missed one of that fair Muse's most felicitous alliances with a buoyant and resourceful Thespis. This rich-blooded affair, pulsating with gallant minuets and ravishing waltzes, is now set out for them (and old friends as well) in a form, abridged and invisible, to be sure, but one that affords not only intimate accessibility but the irresistible spontaneity of a truly magnificent interpretation.

Heger's Reduction Judiciously Planned

The thing of greatest importance in this review seems to be the necessity for some elucidation regarding the dovetailing of the score, an indication of the various cuts and gaps which occur throughout the twenty-six record faces which make up the set. Robert Heger, it appears reasonable to surmise, has had a hand in this editing. He is to be congratulated for the good taste and dexterity displayed. It is quite evident that a detailed libretto should accompany these discs; but the importers have received none, and the usual brochure pocket inside the album is missing. So, in behalf of those who like to know exactly what they are purchasing, we give the sequence of record sides as they fit into the score, indicating briefly the material which has been left out of this edition. The numbers and pages refer to the Adolf Fürstner vocal score, German and English edition, 1912.

Also recommended are the guides to Der Rosenkavalier by Eric Blom (Musical Pilgrim Series; Oxford University Press) and Alfred Schattmann (G. Schirmer, Inc., New York).

Sequence of Excerpts

Side one contains the impetuous and exuberant prelude, unfolding a number of motifs important in the opera. This introduction leads into Act I, after the curtain rises disclosing the love scene between the Marschallin and Octavian in the boudoir of the former, at the beginning of side two. Sides three and four continue the lovers' duet to the point where they are roughly awakened by a boisterous arrival in the courtyard below, feared to be that of the Marschallin's husband (No. 77). Side five begins three pages beyond, omitting Octavian's first efforts to conceal himself, at No. 85, page 37. Baron Ochs' clumsy theme is heard; Octavian disguises himself as a waiting maid; the Baron enters (No. 107).

There is a long cut at this point (the Baron explains his intention to marry Sophia, the daughter of a wealthy merchant, Faninal, and desires the services of a noble youth to bear to his promised but unwilling bride a silver rose as the pledge of his love). Side six begins at No. 142, page 65, as Ochs flirts with the "waiting maid". Towards the center of this side a cut is made (fourth measure, page 71, to sixth measure, page 87) deleting material concerned mainly with the old roué's boasting of his amorous conquests; also a trio). Ochs' lustful eyes return to Mariandel (Octavian). The Princess bades her "maid" bring a jewelled medallion in which is set a miniature of Octavian; and, showing the portrait to the Baron, she asks if he would like the original to perform the office of rose-bearer to his bride-elect, Sophia. The Baron's affirmation ends the side (No. 112).

Before side seven there is a cut to No. 269, page 125 (action entailing more advances to the pretty Mariandel by Ochs; the Marschallin's amusement; and the entrance of vendors, suppliants and servitors to petition the Marschallin; and arrangements for the marriage contract). Side seven contains the famous monologue of the Marschallin. Octavian reënters, dressed in his own clothes, for the Baron has departed. The music continues to the centre of side eight (No. 290, page 134) where a cut is made in the duet to the top of page 138. Another cut occurs on this page, at No. 300, and extends to No. 307. The music follows at this point with the Marschallin's aria, Die Zeit, die ist ein sonderbar Ding, and goes over onto side nine and to the centre of side ten. Here, at No. 334, a slight cut is made to No. 338, page 155. The tenth side concludes Act I. Since the Baron's withdrawal and Octavian's return, the love-making of the latter is resumed. The Marschallin is not so certain of Octavian's constancy, although he vows that he will never tire of her.

The records' presentation of Act II music omits the brief introduction which transports us to the home of Herr von Faninal, Sophia's father. Side eleven begins at No. 9, page 161, with Sophia's In dieser feierlichen Stunde der Prüfung. Octavian's entrance and the presentation of the silver rose take up sides twelve and thirteen. There is a small cut in the duet between Sophia and Octavian (side thirteen)—second measure, page 180, to No. 58, page 185. This scene, during which the two have fallen in love (something the Marschallin had not anticipated), is ended at the entrance of the Baron who has come to draw up the marriage contract. This is a large cut skipping over the rough wooing of the licentious and leering old boor.

The recording resumes, side fourteen, after the Baron and his retinue and Faninal have gone into the adjoining chamber to examine the contract document, with another duet between the newly smitten lovers. Octavian vows to spare her at all costs from the fate she dreads. There is a slight cut towards the end of this disc. The record ends just as the spying Italians, Annina and Valzacchi, who have hired themselves to the Baron, rush from their hiding place to interrupt the lovers' embrace and summon Ochs with their cries.

From No. 127, page 229, to No. 233, page 285, nothing is recorded (Octavian has departed. Planning to bring about the Baron's downfall, he resolves to become Mariandel once more, and sends a note to Ochs making a rendezvous.) Sides fifteen and sixteen disclose Ochs at his inn, cheered at the thought of having another conquest, and indulging in eager anticipations of his new intrigue. One of the most beautiful waltz movements of the many in the opera, this section is presented in its original setting and concludes Act II.

Act III

Record seventeen contains the introduction to Act III. This extended *fugato* unfolds the mysterious intrigue of the two Italians who, infuriated at the Baron's lack of gratitude, have now gone over to the opposite party. The pantomime which follows reveals the elaborate preparations Octavian is having made for the vulgarian's undoing. Side eighteen continues the pantomime. The delighted Baron and saucy Mariandel enter. His love-making is not very successful. The end of side nineteen finds Ochs' importunities rudely and mysteriously interrupted by the sudden appearance of strange, evil-looking faces staring at him from various parts of the darkened "love nest." This is part of the Italians' planning. Now (No. 93, page 335) we come to the first cut in the third act. (The machinations set up for Ochs' downfall begin to function and pretty Mariandel is in no danger. Annina appears, disguised in deepest mourning, accompanied by four young children. Declaring herself to be his deserted but still loving wife, she flings herself into his amazed arms. The little ones hang on to his coat-tails, crying plaintively, "Papa! Papa! Papa!" Complications arise. The police enter and accuse Ochs of having the young girl Mariandel at the inn without the consent of her parents. Then Faninal and Sophia turn up; and last but not least, the Marschallin.) The recording takes up the yarn here.

From page 394, No. 207, sides twenty to twenty-six inclusive take the music uncut to the completion of the opera. All ends well. The climax occurs with the famous trio and finale; and this exquisite music drama comes to an end with the piquant pantomime following the lovers' embrace during which Sophia drops her handkerchief. Octavian and Sophia run off quickly, hand in hand. A moment, and then the centre door is opened again. Through it comes the little black boy, the Marschallin's Mohamed, with a taper in his hand . . . looks for the handkerchief . . . finds it . . . picks it up . . . and trips out

So ends a masterpiece of infinite charm, of utterances full of profundity, humor, pathos, wisdom and revelry. The selected passages projected by these Viennese recordings constitute the cream of a creation unusually rich throughout.

The Interpretation

It is unnecessary to speak at length of the interpretation. Close following of the score will show a few omissions, hasty or tardy entrances, and an excursion or two from pitch. But such aberrations appear in the finest of productions; it is notable here that the generally superb artistry of the cast and orchestra keep them down to an amazing minimum. Mme. Schumann is a perfect Sophia. And the Marschallin's rôle is one close to the heart of Lotte Lehmann. While Mme. Olszewska does not arrive at the fine plane maintained by the sopranos, her essayal of Octavian's difficult *tessitura* reaches a uniformly high level, and her singing in ensemble is notably firm and musicianly. Mayr's Ochs is a legend. His voice is not as roundly resonant as it may have been some years ago; but this contributes to his advantage—the soul of the middle-aged runagate is not given to purity of any sort. Finally, the Vienna orchestra is superb; and in matters of tempo, phrasing and dynamics, Prof. Heger displays a consummate mastery of this elaborate score. The recording is brilliant, although sturdy lows are frequently absent.

[1] Imported by The Gramophone Shop, New York City.

Sigma Alpha Iota Chapter Offers Musicale

Xi Chapter of Sigma Alpha Iota, located at the Lawrence Conservatory of Music, Appleton, Wis., recently presented a pre-holiday musicale. It took place in Peabody Hall. The program was given by the Appleton High School Choir (Albert A. Glockzin, director); Marshall Hulbert, vocalist; Jack Sampson, violinist; Conservatory Woodwind Ensemble; Conservatory String Ensemble, and Gladys Ives Brainard, pianist and member of the faculty, an honorary member of Xi Chapter. The string ensemble included Mrs. Lorrene Roberts, first violin; Jay Williams, second violin; Cyrus Daniels, viola; Joseph Zickler, cello. The woodwind ensemble held Doris Toll, flute; Mary Reineck, oboe; Norbert Franz, horn; Walter Wright, bassoon. The accompanists were Marie Haebig and Russel Wichmann. The president of the Xi Chapter of Sigma Alpha Iota is Annabel Gangnath. This chapter plans to sponsor other musical events during the year.

Berúmen Pupil Heard in Schenectady, N. Y.

Schenectady, N. Y.—Jerry Mirate, pianist and pupil of Ernesto Berúmen of New York, was one of the soloists for the Junior Etude Club on December 28. Mr. Mirate was acclaimed by a large and enthusiastic audience. N.

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Music Notes From Coast to Coast

ABILENE, TEX.—An audience made up of a large number of professional students of this city heard Mary Jane Allison, seventeen-year old organist, pupil of Katherine B. Morgan, of Houston, in recital on December 27, at the Church of the Heavenly Rest. Miss Allison showed in her playing unusual dexterity in phrasing and pedaling.

Alice Bentley and Weldon Bryant were heard in a piano recital in the studio of Nancy Craig Lasley, on December 27. These two students play Bach well.

Mrs. Henry Augustus Tillett's younger piano pupils are giving interesting recitals this month, under the heading Childhood Expressions in Music.

Marjorie Bland and Helen Leake, pianists, have been chosen by the violin students of Ruth Lasley as special artists on the Bach program to be given in February.

Katherine B. Morgan, who lectured here on Haydn on December 27, has been asked by the Fine Arts Department students of McMurry College to return for a series of lectures on Shakespeare and Music and Browning and Music. K. B. M.

BUFFALO, N. Y.—The Vienna Singing Boys, brought to Buffalo by Zorah B. Berry in the fifth concert of the Philharmonic series, delighted their audience at Elmwood Music Hall, in their varied program of sacred and secular music. Hans Urbanek, director, achieved remarkable effects with his well trained, youthful group.

The San Carlo Opera season had great success, some of the favorites of former years being welcomed like old friends. All the operas were finished productions, soloists, chorus and Conductor Peroni meeting with much enthusiasm and appreciation. A former Buffalo girl, Olive Bond, who has sung in opera in Italy and Africa, received warm applause upon her successful appearance as Micaela in Carmen.

The Buffalo Choral Club of women's voices, with its efficient conductor, Harold A. Fix; violin soloist, Geraldine Kress; accompanists Mrs. Peter Kress and Dorothy Borschel, gave an enjoyable and well prepared concert in Twentieth Century Club. A large audience evidenced its pleasure in prolonged applause. The youthful, talented violinist, Miss Kress (pupil of Mrs. John L. Eckel) won much favor with her artistry and personal charm.

The Chromatic Club gave the first concert of the New Year in Twentieth Century Club, the participants being Eva Rautenberg, pianist and accompanist, Margaret Barrell, contralto, and a small mixed chorus, with Parkes Jelley directing. Miss Rautenberg's performance of the prelude, chorale and fugue by César Franck, and the Bach chorale arranged by Busoni, as encore, deserved the ovation accorded her. Mrs. Barrell sang a group of German Lieder with her usual success, Miss Rautenberg accompanying her artistically. The chorus sang R. Vaughan Williams' Four Mystical Songs with Mrs. Barrell, soloist.

Dr. C. H. MacAhan, newly appointed organist and choir director of Trinity M. E. Church, recently presented the Gounod Messe Solanelle. It was repeated later by request. Dr. MacAhan's excellent work as organist and choir director made this an impressive performance. He is a graduate of Nebraska University, was head of the harmony and counterpoint department, and served as organist at two churches in that city. Upon going to New York City he studied with F. W. Riesberg and Pietro Yon and played in a Baptist church in Brooklyn. A newly formed junior choir has been added to the adult choir.

The Guido Chorus (Seth Clark, director) gave one of its interesting, finished programs in Hotel Statler ballroom, with Robert Hufstader supplying artistic support for the chorus, and the soloist, Florence Ann Reid. Miss Reid's beautiful contralto voice, in groups of songs in German and English, called forth enthusiastic applause and she responded with extra numbers.

Geraldine Kress, violinist, has had numerous engagements this winter. Among her appearances were the following: Kiwanis annual dinner and musical program; American Association of University Women (illustrating Mrs. John L. Eckel's talk); soloist with the Choral Club; at the Town Club with Gordon Watkins, pianist; Quota Club annual dinner, Marie Stagg Engel, soprano, assisting Miss Kress in the program; the Chicago Alumni Dinner with program following; at the Poetry Society; the Colonial Dames of the Seventeenth Century, and Federation of Women's Clubs.

The Sunday evening "pop" concert (Theophile Wendt, conductor) presented a mixed program in Elmwood Music Hall, the well performed Gounod, Ippolitoff-Ivanoff and Tschaikowsky numbers being highly favored by the musicians in the audience. The soloist, Jan Pawel Wolanek, concertmaster, won much favor with his playing of the Goldmark aria from the violin concerto in A minor.

Mildred P. Kelling's students' recital was presented in interesting story form, a biography of Chopin being included, by Suzanne Woodworth Lois Johnston and June Menge.

Marion Voss Fruauff has returned to her position as organist of Bethlehem Presbyterian Church. This is a reengagement for Mrs. Fruauff. L. H. M.

COLUMBUS, O.—In selecting concert dates, the experience of local concert managers has long since taught them to steer clear of the last two weeks in December. This annual hiatus ended on January 8 with the joint recital of Guiomar Novaes, Brazilian pianist, and Richard Crooks, American tenor. It was a Women's Music Club concert.

In six selections from Schubert's Die Schöne Müllerin, a Romanza by Donizetti and a group of old English songs, Crooks made the kind of impression that produces return engagements. The large and eager audience was delighted with his fine tone production, his intelligent interpretations and a diction that was perfect in three languages. Frederick Schauweker was his splendid accompanist.

Mme. Novaes, although resorting to familiar piano works, was recalled as many times as the singer, which is no small achievement, considering the hackneyed choice from Scarlatti and Chopin and the usually acknowledged paramount popularity of song. As a novelty, she did, however, play five Children's Scenes by her husband, Octavio Pinto. These proved to be pleasing modernistic examples with naïve titles. They were received with murmurings of admiration, smiles and applause.

Before the year-end lapse of musical activity began, several important events took place in December. On December 15 the Schubert Memorial artists, Isabelle Yalkovsky, pianist, and Phyllis Kraeuter, cellist, gave a recital which was preceded by more than ordinary publicity, due to the fact that Miss Kraeuter is a former Columbus girl and the daughter of a well-known local violin teacher, Oscar Kraeuter. He was a justifiably proud member of the audience which heard these two fine American artists. H. G. D.

HOUSTON, TEX.—The second concert of the Houston Symphony Orchestra was given at the City Auditorium on January 15. The orchestra is doing excellent work this season and Conductor Frank St. Leger in arranging the programs is including many works which can be enjoyed by all lovers of music. In the Brandenburg Concerto No. 4 by Bach, featuring the violin and two flutes, the soloists were Josephine Boudreaux, the orchestra's concertmaster, and Cliff Drescher and Bernard Talmadge. It was performed with emotional vigor.

Melvena Passmore, who sang at the Democratic National Convention in Chicago in June, 1932, is visiting her home town. While in Texas Miss Passmore will be heard in recital in many cities. She sang last year in Lucia with the Chicago Opera Company at the Hippodrome, New York, and was soloist with the Troy (N. Y.) Vocal Society.

Elva Kalb portrayed the rôle of Rita Coventry at the Repertory Theatre on January 9. Miss Kalb was soloist last March with the Houston Symphony Orchestra. Other musicians taking part in the play were Sourette Diehl, Elizabeth Keith, Nancy Spencer, Mrs. G. O. Schulenberg, Mary Schulenberg, Robert Cole, Jr., Albert Wiggins, Preston Fuller, Stephen Day, Arthur Evans, Dick Lowrey, Charles Reid, Bruce Merrill and Vincent Santamaria. The production was under the direction of Donald Marye.

Opera from the years 1762 to 1821 was discussed by the Tuesday Musical Club. Mrs. K. C. Barkley presided and many Houston pianists and vocalists took part in the discussions and the musical program. K. B. M.

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra was given a hearty welcome upon its second appearance at the Murat Temple on December 12. Opening with the Faust Overture of Wagner, the program closed with Blue Danube Waltz (Strauss). The intermediate numbers were A minor piano concerto (Schumann) Surprise Symphony (Haydn) Canzonetta (Sibelius) and The Musical Snuffbox (Liadoff).

Director Schaeffer gave articulated readings of the symphonic numbers. The orchestra and its conductor have made strides during the past four years. Bomar Cramer invested his performance of the piano concerto with technical dexterity.

Artur Schnabel appeared before the Mannerchor on December 10 in a program of five Beethoven sonatas. His playing was a genuine triumph and shows a blend of technic for complete musical mastery.

The American première of Sainte Therese, a new oratorio by Evangeline Lehman, took place in this city on December 19. The work is in three parts for solo, chorus, organ and orchestra. In order to provide an appropriate setting in keeping with its devotional character, the use of St. John's Church was granted. The work engages a subject of spiritual beauty and presents several opportunities for dramatic choral effects, especially in the full chorus with which the second part ends. Much of the thematic material is derived from old French Noels. The production was well received by the large audience. H. C. G.

MIAMI, FLA.—The University of Miami Conservatory (Bertha Foster, director) presented a program of Christmas music in Recital Hall on December 25. Adrienne Lowrie, soprano and teacher of voice in the conservatory, gave a cycle of Christmas songs by Peter Cornelius, and the Conservatory String Quartet (composed of Jane French and Robert Kistler, violins; Albert T. Foster, viola; Walter Grossman, cello) gave The First Noel, arranged by Alfred Pochon; Minuetto by Boccherini, arranged by Pochon, and Silent Night, arranged by Albert T. Foster.

The conservatory presented Zoya Pavlovna Klementinova, Russian singer, in a costume recital on January 8, assisted by Lewis Eley, violinist, with Joe Tarplet at the piano.

The Miami Music Club, with Grace Murray as president, is having two regular meetings a month at the Miami Woman's Club. The best local talent is featured at the meetings and a number of out-of-town artists. The Civic Music Association, with Eda Keary Liddle as chairman, is presenting for the Music Club Barrère-Salzedo Britt; Benno Rabinof, violinist; Jeannette Vreeland, soprano, and José Echániz, pianist. A. F. W.

MONTREAL, CAN.—Ethel Stark, Canadian violinist, was guest soloist at the seventy-sixth concert of the Montreal Orchestra, conducted by Douglas Clarke. Miss Stark's share of the program began with Bach's A minor violin concerto and ended with three movements from Lalo's Symphonie Espagnole. The outstanding feature was the artist's performance of the concerto, when one had occasion to admire her musicianship and keen sense of proportion in polyphonic passages, combined with beauty of tone. In the rondo of the Lalo work the orchestra was not always *en rapport* with the soloist, thus hampering to some extent the rhythmic pattern of an harmonic whole.

The purely orchestral fare of the concert listed Humperdinck's overture to Hänsel and Gretel, Lully-Mottl's Ballet Suite and Wagner's prelude and Liebestod from Tristan and Isolde. The execution of these numbers, varying in mood and interpretative difficulty, earned for Mr. Clarke and his men rounds of applause. E. C. N. L.

ROSWELL, N. M.—On December 24 in the First Christian Church, under the direction of Mrs. R. D. Jones, the Christmas cantata, The Heavenly Message by Edward W. Norman, was performed. The sopranos were Ruth Emmett, Alene Gregg, Dorris Dry, Rosa Frances Carper, Mildred Louise Carven, Ann Askren, Ann Elizabeth Aarper Mes. George Owens and Charles Miller; altos, Louis Emmett, Mary K. Carper, Marcella Lee, Ruth G. Wilson, Bertha Emmett, Marth Sue Carpenter, Helen Cookson, Mmes. George Hill and James McDonald; tenor, W. H. Hortenstein, O. Randall, George B. Owens, Wallace Wilson and Jean Allison; bassos, R. D. Jones, J. Q. Cummins and George H. Huffman; organist, Catherine Pearce.

An interesting program was given by the Melody Maids and the Carolers on January 7. K. B. M.

SAN DIEGO, CAL.—The second Amphion event was the appearance on December 14 of the Uday Shan-Kar dancers. The skill of the artists, ritualistic character of the dances, peculiar musical instruments and remarkable costumes, profoundly affected the audience; Uday Shan-Kar being particularly effective in his individual portrayals.

Helen Levinson, pupil of Ellen Dorland, was presented on December 27 in a program of classic and modern numbers which gave the young pianist full opportunity to demonstrate her technical and instrumental powers. The program included Bach, Beethoven, Brahms, Debussy, Ravel, Schubert, Schumann and Chopin numbers.

The successful appearance of the San Diego High School Orchestra, (Nino Marcelli, conductor) before the Western School Music Supervisor's conference in Hollywood, was reviewed in a recent issue of the Musical Courier by the Los Angeles correspondent. The orchestra gave its local concert on January 16, playing, among other numbers, the Indian Suite of MacDowell, and the Bolero of Ravel.

A new branch of the State Federation of Music Teachers has been formed in El Centro. Several members of the local branch, including its president, Mrs. Alice Warwick, and the newly elected president of the State Federation, Paul Clarke Stauffer, motored to El Centro for the installation which was performed by Mrs. Etta Smith Snyder, of this city. H. B.

Margot Jean Gives Recital

Margot Jean offered a program of cello music and songs at the harp on December 15 for the Montclair (N. J.) Women's Club.

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Musicales

Andersen and Scionti Give Two-Piano Recital

Stell Andersen and Silvio Scionti, two pianists, were heard in a program on January 10 at the New York residence of Mrs. Dunlevy Milbank. Their list included two first New York performances— the Bach-Saar preludium in E and Rudolph Ganz's Animal Pictures. The first number was their own arrangement of Zipoli's prelude and gigue in G minor, and other offerings were a Chopin rondo, the scherzo from the Brahms sonata in F minor, op. 35, Fetes (Debussy-Ravel) and Malaguena by Lecuona, also arranged by Miss Andersen and Mr. Scionti. This team possesses an ever-deepening sensitivity to the nuances and subtleties of joint interpretation, a quality which has notably increased from their earlier appearances. Their ensemble is precise, balanced with surety and unfaltering unity of tempo. They met with hearty applause from the distinguished audience which had gathered to hear them.

The two premieres especially were greeted with enthusiasm. The Bach-Saar passage admirably preserves the spirit and line of the original. The Animal Pictures (thirteen items selected from the twenty) present a keenly contrasted piquantly scored sequence.

In three solos Miss Andersen proved herself an executant of merit and insight in her own right. Playing a Brahms capriccio, the Au Bord d'une Source of Liszt and La Campanella of Liszt-Busoni, she showed gifts which should find expression in further solo work. M. L. S.

* * *

Eddy Brown and Clarence Adler Appear

Eddy Brown, violinist, and Clarence Adler, pianist, gave a sonata recital for the Chamber Music Society of America at the New York residence of Mrs. Marius De Brabant. Commentary was supplied by Beth Brown. Mr. Brown and Mr. Adler were heard in the sonata in D, op. 12, No. 1 of Beethoven, that of Brahms in G, op. 78, and of Richard Strauss in E flat, op. 18. The juncture of these musical entities represents notable attunement of expressive and mechanical impulse. There was smooth transition of the prominence which the music alternatingly accorded each instrument, and the play of mood and color, as well as the subtle differentiation in the style of each composer, found clear and faithful reflection in performance. A distinguished audience accorded the two artists cordial applause. M. L. S.

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Metropolitan Museum Concerts Begin

The sixteenth season of free symphony concerts under David Mannes at the Metropolitan Museum of Art began auspiciously on January 6, with an audience of 11,000 in attendance. The program opened with a memorial to the late president of the Museum, William Sloane Coffin, who died on December 16, in the presentation of the Beethoven Eroica symphony. The second part of the program brought much bright music, and included the Liadoff Eight Russian Folk Songs, Mendelssohn Fingal's Cave overture, Grainger's Irish Tune and Mock Morris, and, in conclusion, Johann Strauss' waltz, Wine, Woman, and Song. Three succeeding concerts come on Saturday nights in January, in the series donated for a fifteenth year by John D. Rockefeller, Jr. B.

* * *

Mrs. Beach's Quintet Performed

A company of fifty people heard the Chamber Music Concert in a series given by Mrs. McDermott, Brooklyn Museum, January 9, in which Mrs. H. H. A. Beach, pianist and composer, collaborated with a string quartet to present her quintet in F sharp minor. The highly interesting work went fluently, betokening ardent devotion on the part of her coadjutors to Mrs. Beach's intentions. Of the three movements the second and the finale stood out, for in their performance the players reached heights in interpretation. One forgot the means employed in the enjoyment of the melodious music. Composer and performers were applauded with heartiness, the attentive audience growing enthusiastic as the moments passed. Further items of the program included Mozart and Arensky chamber works, Doris Levis, pianist, showing crisp touch and musicianly ability throughout. F. W. R.

* * *

Henry Holden Huss Music at A. M. T. L.

Henry Holden Huss was heard in the first movement of his piano concerto at the January 10 meeting of the Associated Music Teachers' League in Steinway Hall, New York. His pupil, Jeanette Wiedman, was at the second piano. Mr. Huss prefaced his performance with a brief outline of the construction of this excerpt of his composition. The movement is based on three principal themes and a subsidiary theme. Mr. Huss and Miss Wiedman displayed flashing virtuosity in their execution, and unity of interpretative intent. This music is the inspiration of a richly endowed artistic nature. It has thematic interest and emotional depth. The entire concerto has been played by a number of major orchestras of this country, including the New York Philharmonic and the Boston Symphony. M. L. S.

* * *

Epsilon Epsilon Musicale at Mrs. Jean Teslof's Home

Members of Epsilon Epsilon Chapter of Sigma Alpha Iota gave a musicale on January 13 at the New York studio of Mrs. Jean Teslof (Grace Divine). Songs of the Open by Mildred Lund Tyson were interpreted by Henriette Blackwell, contralto, with the composer at the piano. Florence Broad, pianist, played the Orgel-Konzert of Vivaldi Stradal. Dorothy Dummer Tarr, soprano, accompanied by Dr. T. Tertius Noble, sang Oh Had I Jubal's Lyre (Handel) and arrangements by Bruno Huhn and F. Corder. Miss Blackwell with Miss Tyson accompanying and Harriet Harding supplying cello obbligato, gave three numbers, and the Artemis String Quartet (Hazel Mueller and Julia Meully, violins, Marguerite Waste, viola, and Marion McGlone, cello) were heard in the Beethoven string quartet op. 18, No. 4.

* * *

Haubiel Works Heard by Harmony Guild

Charles Haubiel's Symphonic Songs and several of his recent piano compositions were heard at the January meeting of the Harmony Guild of New York. Mr. Haubiel was guest of honor, and played his compositions with beauty of tone and finesse of phrasing. He was assisted by Vivian Ingraham, soprano, who was particularly effective in Haubiel's dramatic song Elegy. G.

* * *

Artist Pupils of Thuel Burnham Play

Mrs. George Bowker and Mrs. Wayne Brown, artist pupils of Thuel Burnham, gave a two-piano recital at the Burnham-Wragg Piano School studios, Steinway Hall, New York, on January 4.

They began their program with the toccata and fugue in D minor of Bach-Philippe, playing with a broad sweep and fine feeling for the classical line. Their next number was the Bees' Wedding by Mendelssohn-Corder. This was a delicate, romantic fantasy under the sensitive fingers of the two artists, and they gave it a reading appropriately elfin. The remainder of their program was made up of modern works by Manuel, Infante, Rachmaninoff and Harris. In these they were equally at home, giving brilliant performance of their various moods and hythms. Mrs. Brown also was heard in two soli, vivid and effective projections of Dancer Patio by Pepper and Islamey by Balakireff. A good-sized audience applauded the artists enthusiastically, recalling them several times.

Mrs. Bowker and Mrs. Brown are members of the Symphony Club of Norristown, Pa., an organization of pianists residing in Philadelphia and its suburbs. The club devotes its efforts to ensemble music and the members give frequent concerts. Mrs. Bowker is the president of the organization. N.

* * *

National Musical Benefit Society Program

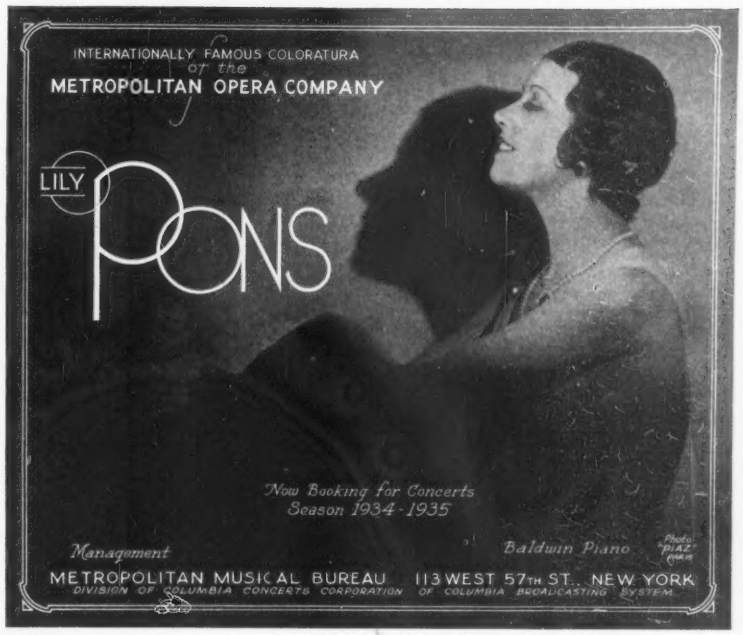
Mrs. H. H. A. Beach's sonata for piano and violin, op. 34, and solos by Handel and modern composers, made up the fourth of a series of recitals of the National Musical Benefit Society, given by Ruth Kemper, violinist, at their New York headquarters, January 12. The sonata formed the high light of the program, its melodious *allegro* piquant *scherzo* and deeply felt slow movement having appreciative attention, expressed in hearty applause between movements. Needless to say it was well performed by the composer and Miss Kemper. Her Handel and Ysaye pieces, as well as a group by living Americans, brought her deserved applause, Lois Townsley at the piano sharing the success. F. W. R.

Longy School to Offer Concerts

The Longy School of Music is presenting members of its faculty and other artists in two concerts at Jordan Hall, Boston, on January 25 and February 16. The first will be a song recital by Rulon Robinson, tenor, assisted by Gaston Elcus and Norbert Lauga, violins; Louis Artieres, viola; and E. Power Biggs, organ. Edwin Biltcliffe is the accompanist. The program includes works by Rameau, Buxtehude, Schutz, Loeffler, Vaughan Williams, Biltcliffe, Warren Storey Smith, Charles T. Griffes, Clair Leonard and Hahn.

Daughter Born to Mr. and Mrs. Moses Smith

Mr. and Mrs. Moses Smith of Boston are the parents of a daughter, born on January 11. Mr. Smith is the Boston correspondent of the Musical Courier.



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Exhibition at Paris Library

(Continued from page 5)

tion to it, I shall be happy and shall have well employed my time and pen.

The aim of the exposition is to place before the beholder a succinct yet complete picture of the musical expression of France from the beginning of the Middle Ages down to the Revolution. The ensemble has been arranged so as to be of equal interest to the musical specialist, professional and layman, and the visitor is held entranced by the scientific interest, beauty and rarety of the objects he sees. Each part of the catalogue is the work of specialists: A. Gastoué, André Pirro and the Abbé V. Leroquais, for mediæval manuscripts; Henri Expert for the sixteenth century; Henry Prunières for the seventeenth and eighteenth. The ensemble is completed by a collection of ancient instruments of cast-iron or wood-carved lecterns, and the walls are hung with the rarest of Gobelin tapestries, among which is the celebrated four-piece "Fragments d'Opera," executed in 1741-1750. Further iconographic documents, portraits, drawings, engravings, sculpture, costume and scenery designs, paintings illustrating balls, theatres, concerts; mediæval ivory plaques and sixteenth century enamels (loaned by the Louvre and Cluny), cameos and medals from the Cabinet des Medailles; water-colors of the King's music at Versailles in the eighteenth century (Versailles Library), the most beautiful engravings from the Cabinet des Estampes.

Autographs and a Lully Rarity

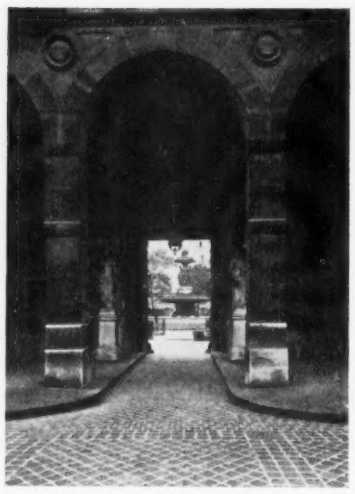
The eighteenth century is distinguished by autograph scores of Rameau (a motet and two ballets), J. J. Rousseau (Le Divin du Village), and Gluck (Alceste) whose greatest works were created in Paris. In the same spirit, a showcase commemorating Mozart's sojourns in Paris (1764 and 1778) is also in view. Neighboring with these scores are others of the most characteristic vocal, instrumental and dramatic music of the time: the great harpsichord composers such as Francois Couperin, the most celebrated masters of the French violin school, authors of appreciated *chansons* (Lanjon, de Laborde, etc.), not to overlook the opera ballet, the Théatre de la Foire and the Comedie Italienne, birthplace of the Opéra-Comique.

The abundant diversity of the seventeenth century is crowned by the only known musical manuscript of Lully, and a bust of the composer by Coysevox, which many years ago used to be on Lully's tomb at Notre-Dame-des-Victoires, and where, alas, nobody could see it, thanks to the obscurity of the corner in which it was placed. This magnificent Lully epoch is completed by autographs of Lully, of his father-in-law Michel Lambert, of his librettist Grimault, of his rival Charpentier (the music for Le Malade imaginaire is shown); by the only known autograph of the harpsichordist Chambonnieres—a letter to Huygens, and loaned by the Library of the University of Leydes; as well as an incalculable number of scores, librettos, collections of lute tablatures, songs and ballet costumes.

The first printed musical texts or scores appeared in Italy early in the sixteenth century and in France in 1528. Unique examples of these first editions of Petrucci and d'Attaignant head this part of the exposition, followed by the most beautiful and the most *rarissime* volumes of music, glories of the French printing art of the sixteenth century and in which are conserved the works of Clément Janequin, Josquin des Prés, Orlando de Lassus, Claude Lejeune, Goudimel, and many others. Music of Huguenot inspiration is given prominent place, too, as also the famous "French Academy of Poetry and Music," founded by Charles IX on the initiative of J. A. de Baïf, and of whom—de Baïf—are shown the autograph songs and psalms.

Other Libraries Loan Gems

Among the rarest manuscripts to be seen many have been loaned by the other national libraries of Paris, French municipal libraries, the National and Laurentian Libraries of Florence, the Universities of Prague, and Leydes, the Mozart Museum of Salzburg,



(Photo by Henri Manuel.)
ENTRANCE TO THE NATIONAL LIBRARY, PARIS.

and so on—all fabulously precious because of their texts or their miniatures. In this section are to be seen among hundreds of other singular specimens, the curiously illustrated "Recueil de chants" (sixteenth century) of the Library of Cambrai; the "Bible of Charles the Bald" (nineteenth century); one of the most ancient monuments of the French language, the manuscript of Valenciennes containing the Cantilène de Sainté-Eulalie; the famed Antiphonaire de Pierre de Médicis (loaned by the Laurentian Library of Florence); Missals, Books of Hours, Mysteries, Jeux, poetry and romances of the period of chivalry; an admirable collection of *Chansonniers* (particularly that of the Library of the Faculty of Medicine); and, wonder of musical wonders—the Psautier of Saint-Germain, Bishop of Paris, dating from the sixth century, the most ancient musical manuscript known.

Schönberg Music Heard in Boston Week

(Continued from page 5)

addition to the Bach transcription and Verklarte Nacht.

What had caused the change from this more representative program is not disclosed. Perhaps we may yet hear in Boston some of the master's music of the past thirty years, music which, however controversial, has accounted for his present position and reputation. It is almost incredible that not only in Boston, but in America as a whole (almost everywhere, indeed) Schonberg should be regarded as one of the giant innovators in musical history, while the works in which these innovations have been propounded go unheard. Certainly this music will not be hissed here as it was in the more "cultured" German capitals. And if it were hissed, that would be preferable to silence, smugness and indifference to musical change.

Heifetz Soloist Under Koussevitzky

To return from these digressions to the immediate musical scene, which included during the week several interesting events. Led by Serge Koussevitzky, the Boston Symphony Orchestra gave its second Pension Fund concert of the season on January 7. The most important item on a program otherwise popular was the Elgar violin concerto, played only once previously in Boston. The soloist on the present occasion was Jascha Heifetz, who gave a remarkable performance of the music—remarkable in beauty of tone and unerring technic, in musical feeling, and in sense of balance. The same words might be written of the playing of the orchestral part under Dr. Koussevitzky. The concerto, therefore, made a profound impression on musicians, though the general public was less quick to appreciate the nobility, austerity, and essential humanity of Elgar's music.

Sevitzky Leads People's Symphony

At the same time Fabien Sevitzky, conductor of the People's Symphony Orchestra, was presenting at Jordan Hall the first performance anywhere of Otto Cesana's Negro Heaven, a symphonette for orchestra. This composition (which obviously the present writer was unable to hear) was well received by a large audience following a spirited performance. The program included also a quasi-novelty, Edward Burlingame Hill's first suite, Stevensonia, charming music unplayed here in recent years. The concert began with Handel's seventeenth concerto grosso, in G minor, and ended with the César Franck symphony. For technical precision, quality of tone, and sensitiveness to the conductor's demands, the People's Orchestra reached its high-water mark.

Two days of the week might be summed up in a word—pianists. On the morning of the 10th Ossip Gabrilowitsch and Harold Bauer delighted the large audience of the Boston Morning Musicales at the Hotel Statler with their beautiful performance of a musically engrossing and entertaining program. In the Mozart D major sonata, Bach's Italian Concerto (arranged by Bauer), and several shorter pieces, including other Bauer arrangements, the two pianists not only reasserted their right to the title of pianistic Titans, but proved, as well, that two great musicians can on occasion become one.

Andersen and Scionti Appear

On the evening of the following day another two-piano team, Stell Andersen and Silvio Scionti, played at Jordan Hall before a large and enthusiastic audience. As on the preceding day, it was reaffirmed that the two-piano repertoire is neither so limited nor so stodgy as it has been called. True, Andersen and Scionti were not so fortunate in their program as on their first visit here, though the Rudolph Ganz Animal Pictures were most engaging. Yet Andersen and Scionti remain an unusually able team, musical in their expression, accurate in ensemble, varied and eloquent in style, and possessing remarkable memory.

Leonard Shure in Recital

Leonard Shure, pianist now living in Boston, who made his début here with the Boston Symphony Orchestra under Koussevitzky recently, gave a recital at Jordan Hall on January 10. His program rivalled, in austereity, one of his master, Artur Schnabel, for it was limited to the Schubert Wanderer Fantasy, the Brahms Phantasien, and the Schumann sonata in F minor. The program was restricting, for all of the music was Romantic (most of it passionate in utterance). Within these limits Mr. Shure exhibited again a great talent, technical prowess, exuberance and profound musicality. In his mastery the pianist seemed not an immature pianist of twenty-three years but a seasoned virtuoso. This was emphasized even by Shure's principal fault—excessive driving of tone. Despite this unharnessed power, however, Shure made a notable and exciting impression, and was applauded and cheered heartily by his audience.

Opera and Concerts in Chicago

(Continued from page 8)

with a warm, brilliant voice, she has unusual musicianship and a lovely stage presence. Her interpretation of the Micaela air from Carmen was significant for exquisite phrasing and purity of tone. Her listeners were lavish in their approval.

Mr. Miller, a rising young tenor, shared heavily in the audience's enthusiasm through the sheer beauty of his vibrant voice and his fine interpretations of numbers by Haydn, Paisiello and Mendelssohn.

Sigma Alpha Iota Musicale

Sigma Alpha Iota's first inter-chapter musicale of 1934 was given at the National House headquarters in the Allerton Hotel on January 10. The program was furnished by Florence Aitenrieth, cellist; Lulu Jones Downing, composer-pianist; Esther Goodwin, contralto; Helene Grossenbacher, soprano, and Cordelia Schellinger Pardee, pianist. Eileen Bowman, Edna Cookingham and Fern Weaver assisted as accompanists.

American Conservatory Notes

Lucille Atlas, pianist, student of Alexander Guroff, and Herman Lubin, violinist, pupil of Reuben Marcus, appeared in joint recital at the Studio Theatre on January 10.

Howard Silberer, pianist, student of Rudolph Reuter, was presented in recital at the Stevens Hotel on January 7 under the auspices of the Illinois Federation of Music Clubs.

Pupils of Gertrude Shapiro, a student of Kurt Wanieck, gave a program of piano numbers at the North Central Y. M. C. A. recital hall on January 7.

Members of the Allen Spencer Club held their first musicale of the year at the conservatory on January 7.

Mary Frances Averill, soprano of the voice department, appeared in a costume recital at Ft. Atkinson, Wis., on January 8.

Violin students of Ann Hathaway were heard in recital in the Studio Theatre on January 7.

Eleanor Grossman, pupil of Esther Sachs of the dramatic art department, gave a program of readings in the Studio Theatre on January 14.

RENÉ DEVRIES.

"ONE OF A DOZEN PIANISTS AT PRESENT THAT TO ME COUNT AS THE GREATEST AND MOST IMPORTANT"
—WINTHROP TRYON in *The Christian Science Monitor*

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Recitals and String Orchestra Concert Presented in Winnipeg

Handel's Messiah Sung Under Direction of Bernard Naylor

WINNIPEG, CAN.—A large and enthusiastic audience gathered in the concert hall of the Auditorium on December 1 to hear Mary Gussin in violin recital following several years' study in the United States. Enthusiasm was maintained throughout, the young player deserving every tribute paid to the skill she showed in tackling a most exacting program. Gordon McLean officiated as accompanist with customary finesse.

The Manitoba Music Teachers presented the thirteenth annual concert of their association on December 11. The program began with a performance of the third Brandenburg Concerto in G major for strings, supported in this instance by four pianos. It was an innovation which proved to be of value for the purpose of supplementary harmonic enrichment. The Bach-Grainger arrangement of Blithe Bells played by the same ensemble made an appropriate sequel to the concerto. The string orchestra, reinforced by four additional pianos, was in good form when concluding the concert with six excerpts from Saint-Saëns' Carnival of Animals. Intermediately the program contained much well-chosen material consisting of two groups of soprano soli sung respectively by Winona Lightcap and Nina Dempsey. Louise MacDowell was heard in piano soli; Ruth Campbell and Maurine Pottruff, in the Schubert fantasia for two pianos; and Dezso Mahalek contributed cello soli which were aurally delightful.

It is always an event to hear native artists from other parts of Canada; therefore the recital by Ellen Ballon, Montreal pianist, as guest artist of the local Women's Musical Club was of more than ordinary interest to those who had privileged access within the intimate environs of the recital hall. Miss Ballon proved herself possessed of technical means and won her audience by her earnestness and sincerity.

Oratorio-minded citizens celebrated the Christmas season by attending a performance of The Messiah on December 28, in the Auditorium. The Winnipeg Philharmonic Choir of 190 voices and the Symphony Orchestra were trained and directed by Bernard Naylor for the event. Mr. Naylor's reading of the oratorio was an individual conception of complete reverential and artistic integrity, entirely free from idiosyncrasies designed for an effect of theatricalism.

Conceivably, some shattering of inherent memories came to the ears of those listeners who prefer to cling stiffly to tradition acquired in an older school. On the other hand, the impression left was that, when desired, Mr. Naylor produced an atmosphere of solemnity free from dullness or dreariness, and, by way of contrast, treated the dramatic choral and other portions of the work with majestic re-creation.

Gertrude Newton, May Lawson, Linton Kent and Colin Ashdown formed the solo quartet, all of whom were, on the whole, adequate to their tasks. A. C.

Metropolitan Opera

(*Continued from page* 12)

ski, Wells, Bourskaya, Falco, Vettori and Petina. Artur Bodanzky conducted zestfully and with striking musical characterization.

LUCIA, JANUARY 12

The season's second performance of Lucia di Lammermoor on Friday night found Lily Pons and Nino Martini again impersonating Donizetti's unfortunate lovers and Giuseppe De Luca as Enrico. Leon Rothier, the Raimondo of the earlier presentation, was replaced by Ezio Pinza, and Messrs. Tedesco and Paltrinieri completed the cast. Vincenzo Bellezza directed.

Miss Pons' Lucia is one of her sure-fire rôles, and she negotiated the lyric and dramatic vicissitudes encountered by this heroine with consummate skill and tonal clarity. Mr. Martini made a romantic and histrionically effective Edgardo, qualities reflected in his fine vocal conception of the part. De Luca also was the recipient of much enthusiasm for his able singing and acting, and to Mr. Bellezza goes the credit for the general excellence of the opera's projection.

L'AFRICANA, JANUARY 13 (MATINEE)

Saturday afternoon brought the second performance for the season of Meyerbeer's L'Africana. Rosa Ponselle again sang the rôle of Selika with imperious dramatic force and opulent tonal beauty, scoring particularly in the final act death scene, which was superbly effective and brought numberless recalls for her at the close. Frederick Jagel, substituting for Giovanni Martinelli, who had been stricken by a last-moment indisposition, had an especial success as Vasco Di Gama, giving ringing tones to O Paradiso and to the many concerted numbers of this work. Mr. Jagel is in finer command of his voice and art this season than ever before. Nina Morgana was also in excellent voice as Inez, winning especial applause for her beautiful singing of her aria in Act I. Armando Borgioli as Nelusko contributed a stirring dramatic portrait, and sang his Adamastor air and other contributions with sonority and effectiveness. Others in the cast were Mme. Wakefield and Messrs. Rothier, Lazzari, Altglass, Tedesco, Cehanovsky and Ananian. Mr. Serafin gave a dramatic and glowing musical reading of the score. The colorful ballet was a feature of the final act which won applause.

OPERATIC CONCERT, JANUARY 14

The third in the series of Sunday Night Concerts afforded the large audience an opportunity to enjoy several of the leading voices of the association. Lucrezia Bori displayed her accustomed brilliance and consummate vocalism, for which she received prolonged appreciative applause. She sang the aria Elle est la pres de lui from Mignon (Thomas) and later excerpts from Act I of La Boheme with Nino Martini. Helen Gleason, singing the aria Depuis le jour from Louise (Charpentier), made an excellent impression on the audience with her clear soprano voice. Rose Bampton with Gladys Swarthout sang a duet from the third act of Norma (Bellini) and O quand je dors (Liszt). Miss Bampton gave generously of the breadth and richness of her contralto voice which was warmly received. Miss Swarthout, besides the duet with Miss Bampton, sang the aria O mio Fernando from La Favorita (Donizetti) and was recalled several times by the audience.

Nino Martini interpreted the aria Il mio tesoro from Don Giovanni (Mozart) and two songs Pale Moon (Logan) and La Cancion del Fado (R. Reniger) besides the excerpts from La Boheme with Miss Bori. The young tenor was in fine mood and the characteristic bright quality of his voice delighted his hearers. Gustav Schützendorf was heard in the aria Blick ich umher from Tannhäuser (Wagner) and again in Werner's Farewell (V. Nessler) and in the aria Sonst spielt' ich mit Scepter from Czar und Zimmermann (Lortzing). These selections served to exhibit the fine style and abundant tonal resources of this artist.

George Cehanovsky sang the Serenada from Don Giovanni (Mozart) and the aria Zaza, piccola zingara from Zaza (Leoncavallo). Ludwig Hofmann was heard in the aria Was duftet doch, der Flieder from Die Meistersinger (Wagner). Wilfred Pelletier conducted the orchestral items, which included the overture from Iphigenie in Aulis (Gluck-Wagner), a symphonic poem, Stenka Razin (Glazounoff) and the Marche Turque (Moussorgsky).

Mildred Dilling's Engagements

Mildred Dilling, harpist, played on December 29 at a musicale given by Mme. Alma Clayburgh at the Ritz Tower, New York, for Mrs. James Roosevelt, mother of the President. Among the other artists were Dr. Sigmund Spaeth, Sheridan Russell, English cellist, and William Beebe.

On December 26 Miss Dilling entertained at her New York studio in honor of Katharine Whitmarsh of New York and Florence, Italy. Frances Blaisdell, flutist, and Marion Newberry, coloratura soprano, gave a short program with Miss Dilling. The harpist played at a private musicale in Brooklyn, N. Y., on January 9, and in New York recently appeared in a program at the home of Mrs. R. H. Weber.

Miss Dilling, Miss Blaisdell and Joseph Emotts, cellist, are to be featured in two evenings of chamber music—on January 26 for the Forum in Salisbury, Conn., and on January 28 at Hotchkiss School. Both are return engagements for Miss Dilling, who has another booking at Hotchkiss on June 24.

Scholarship Hearings Postponed

The contest for the two free vocal scholarships offered by William Wade Hinshaw and an anonymous donor for instruction with Marion Kingsbury-Cerati of the Hotel Holland, New York, has been postponed to January 24. The date formerly announced was January 17. One scholarship is open to all voices, the other to contraltos. Those between ages of seventeen and thirty who have not had more than two to three years previous study are eligible.

New York Concerts

(*Continued from page* 10)

Hymn was sung with splendid power and ringing tone. Erno Balogh was an excellent accompanist. The audience throughout was enthusiastic.

Janet Olcott The American début of Janet Olcott, pianist, seventeen-year-old daughter of the late Chauncey Olcott, singer, was made in an evening Town Hall recital. The event, which is to open a projected first concert tour of this country by the young artist, after appearances in Monte Carlo, Nice and Cannes, was sponsored by a number of socially prominent persons. Miss Olcott is said to have studied with Albert Tadlewski, director of the International Institute of Music in Nice, a friend and compatriot of Ignace Paderewski.

The program included the concerto in D minor by Wilhelm Friedemann Bach, Beethoven's sonata op. 27, No. 2 (Moonlight), and shorter works of Chopin, Debussy, Ireland, Labunski and Balakireff. It was a promising début in more than one respect, for Miss Olcott, though petite and charmingly youthful in appearance and costume, proved to have the strength and tonal resource more familiar in masculine pianists. Her playing had a forthright and yet sensitive quality, combined with an instinct for phrasing and musical form, and there was a commendable lack of sentimentalizing in everything she played. If she erred sometimes on the side of giving too little emotion to some of the pages in the Beethoven sonata, this was redeemed by the clearcut way in which she projected the work, the vitality with which all her numbers were infused, and the excellent quality of the piano tone. The audience gave her much approval and called for several encores.

Tamiris and Her Group Tamiris, assisted by her group of dancers, made her first recital appearance this season at the Booth Theatre in the evening. Her individual dancing revealed increasing sensitiveness and authority since her last performance a few seasons ago, and her attendant dancers have improved in technical skill. Unlike several other dance groups they really perform as an ensemble, with their movements minutely controlled. The chief contribution to the program was a new suite of six dances, with music by Genevieve Pitot, suggested by poems by Walt Whitman. Three of these, Salut au Monde, I Sing the Body Electric and Halcyon Days, were danced by Tamiris. The Song of the Open Road, divided into three movements, was danced by the group, with Tamiris participating in the third movement. Here Tamiris used her body admirably to portray the Whitman ideas and her movements were so symbolic and lucid that the meaning was not ambiguous. The group dances also were aptly suggestive of the spirit of Whitman's ideas.

The remainder of the list consisted of both solo and group numbers from earlier programs. The audience was numerous and enthusiastic. Genevieve Pitot was at the piano throughout the evening.

Other Concerts

Samuel Antek, violinist, and Reuven Kosakoff, pianist, Barbizon, January 9, evening.

Helen Fogel, pianist, Barbizon, January 14, afternoon.

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Studio Notes

FRANK BIBB

Earl Lippy, young American baritone, winner in the National Federation of Music Clubs contest of 1932 and of the Lawrence

EARL LIPPY

Tibbett prize, recently gave a recital at Hood College, Md. Mr. Lippy has been active in the past year in concert and has been heard in opera with the French-Italian Opera Company, both in Wilmington, Del., and Baltimore. His concerts at the Peabody Conservatory, Baltimore, Md., include appearances with the Peabody Symphony Orchestra. He has sung at Washington College and Western Maryland College. In Baltimore he has been featured with the Municipal Band and in Washington, D. C., with the Friday Morning Music Club. Mr. Lippy is an artist pupil of Frank Bibb of New York.

MAUDE DOUGLAS TWEEDY

Singers from the New York studio of Maude Douglas Tweedy are active in concert and radio work. Martha Haskins, soprano, gave a program of songs for the French Club at Whittier Hall, Columbia University, New York, on December 13. Esther Jacobson and Hiss Haskins are heard over Station WNYC every Friday in duets and soli.

Jeanne Soudeikine offered a group of songs at the reception given for Mrs. James Roosevelt at the Ritz Towers, New York, on January 2, with Frank Chatterton at the piano. John Morelli, tenor, is to be soloist with the Bloomfield (N. J.) Symphony Orchestra, on January 21. Agnes Long, soprano, appeared in recital for Sigma Alpha Iota on December 30, with Sally Knight as accompanist. Marie Carlson, contralto, was heard at Miss Tweedy's studio on December 22, with Alma Mehus at the piano. The Florence Hartman singers were featured at the carol service of the First Presbyterian Church, Syracuse, N. Y., on December 24. Mrs. Hartmann is an artist pupil of Miss Tweedy.

STUART ROSS

Artists coaching with Stuart Ross, pianist and accompanist of New York, have been fulfilling numerous engagements. Eda Kroitzsch, soprano, has finished a long engagement singing Lieder and Viennese songs over Station WNYC. Miss Kroitzsch is soon to be heard on the air again in another series.

Helen Curtis made her début in a group of songs at the salon of her singing teacher, Berta Gerster Gardini. Miss Curtis coaches her songs with Mr. Ross

Lewis Emery is working on his New York recital program. Mr. Emery entertained fifty guests with an hour of song at his apartment in the Lombardy Hotel, New York, on New Year's Eve.

Catherine Toomey has returned to Washington, D. C., after her début recital at the Barbizon-Plaza, New York. Miss Toomey will return to New York to coach new songs with Mr. Ross for her recitals in the South and West.

LA FORGE-BERÚMEN

The weekly radio musicale of the La Forge-Berúmen Studios was heard on January 10 over the Columbia system and presented Elizabeth Andres, contralto, Harold Dart, pianist, and Phil Evans, accompanist. Miss Andres sang two groups, her rich, colorful voice giving emotional expression to all her numbers. Phil Evans' accompaniments were sympathetic and followed every mood of the singer. Mr. Dart played two miscellaneous groups with technical and artistic intelligence. He has much musical feeling, well brought out in his interpretations.

D.

ADELAIDE GESCHEIDT

Mary Hopple, contralto, artist pupil of Adelaide Gescheidt of New York, has sung extensively in concert and radio. Her work in the latter field included appearances for the Philco Hour, the Enna Jettick Hour, Armstrong Hour, Light Opera Hour, Through the Opera Glass and other programs. Recently she was soloist with the Troy Vocal Society of Troy, N. Y., and with the Schubert Club in Schenectady, N. Y. Also recently she gave a song recital at the University of Lexington, Ky. She is under Concert Management Vera Bull Hull.

MRS. WILLIAM NEIDLINGER

Vincent Mattina, known as a concert and opera lyric baritone and a product of the Neidlinger Studios, was a special attraction at the installation banquet of the Soroptimist Club (Louise C. Ball, president) at Sherry's, New York, on January 13. He sang Italian songs and arias, especially effective in Largo al factotum (Barber of Seville). His richly expressive voice in Grieg's Ein Schwan, sung in excellent German, and his interpretations and style brought him enthusiastic appreciation and an encore, Philosophy. Mrs. Neidlinger played excellent accompaniments.

F. W. R.

RUTH SHAFFNER

Ann Kemp, mezzo-soprano, of Ruth Shaffner's New York studio, was heard at St. Bartholomew's Community House, New York, on January 7. She offered songs of Grieg, Brahms, Wolf and Wise. Edith Sagerstrand, soprano, was the guest soloist at Calvary Baptist Church, New York, on January 8, at the lecture given by Dr. Barnhouse.

Press Comments

ERNEST SCHELLING

Following the recent performance of Ernest Schelling's Morocco, a symphonic tableau, by the Cincinnati (O.) Symphony Orchestra, Eugene Goossens conducting, the Cincinnati Enquirer said: "Striking contrasts found a place in yesterday afternoon's program at Emery Auditorium, Eugene Goossens having selected the tragic and surging Manfred overture of Schumann as the opening number, the cheerful Pastoral Symphony of Beethoven and the exotic Morocco of Schelling to complete the orchestra's part of the concert. . . . Ernest Schelling's Symphonic Tableau in Four Movements, Morocco, which ended the program, told its story in picturesque fashion with a great variety of instrumental mixtures, many climaxes and changing moods. It had the color of the East, as we who know nothing about it are prone to picture it and stimulated the imagination considerably. Analyzed, its effectiveness may be ascribed to the mechanical means used in performance and to its rhythms."

The Cincinnati Times Sar: "Concluding the concert was a new composition, Ernest Schelling's symphonic tableau in four movements, Morocco. In these tableaux Mr. Schelling displays much cleverness in writing for orchestra."

After the performance, Mr. Goossens wrote, "It is just the type of thing which a fine orchestra likes getting its teeth into, and, with all due modesty, I can honestly assure you that the performance given by the orchestra was the acme of virtuosity. The work made a big impression on the audience."

ETHEL AND OTTO LUENING

The Billings (Mont.) Gazette comments in part as follows on the recent appearance of Ethel and Otto Luening in the Northwestern city: "Rare balance of voice and instrument was achieved by the Luenings, Ethel and Otto, in their concert for Eastern Montana Normal students in the Fox Theatre. The Luenings, judging from the rounds of applause rewarding their efforts, were the most popular artists to appear on the Normal's recital program. Mrs. Luening's soprano voice was charming, while her husband proved himself an adept accompanist on piano or flute.

"Just to demonstrate their versatility, Mrs. Luening played the accompaniments for Mr. Luening's magic flute and then accompanied herself while she sang the Abendlied of Rhuss, and Mr. Luening played the flute obbligato off stage. Mrs. Luening possesses a voice that already has brought recognition from American and European critics. Mr. Luening was several years executive director of the Eastman School of Music at Rochester, N. Y. He also was conductor of the American Opera Company. He is composer of the opera Evangeline and has won the Guggenheim fellowship twice."

ARTHUR FIEDLER

Arthur Fiedler led the Boston University Orchestra for the first time on December 19. The critic of the Boston Herald wrote: "Mr. Fiedler has done an excellent job of training this orchestra of Boston University. The playing was of good quality and with evident enthusiasm. There were no gaping discrepancies which so often occur in just such a concert as the present. If the responsibility for these virtues lies with Mr. Fiedler, then all honor to him."

The critic of the Boston Globe said of the students that they "play not only with vitality, but produce a full, sonorous tone, an accomplishment of which to be proud. . . . The woodwinds and brass. . . . maintained a high standard of intonation. . . . Corelli's Concerto Grosso, Op. 6, No. 11, heard presumably for the first time in this city, showed off the excellence of the strings."

The reviewer of the Boston Transcript "noted first the increase in size over previous years, some seventy players. . . . Arthur Fiedler has worked wonders with this group of students from the various schools and colleges of the university. It is one thing to make an orchestra out of a group of music students. It is quite another to do so when the material consists largely of those for whom music is only an amusement to be indulged on the side . . . . One must mention the exceedingly happy balancing of concertino with full strings in Corelli's concerto. The effect in performance was . . . . masterful . . . . due to the insight of Mr. Fiedler as conductor."

SYLENKA

Sylenka has fulfilled an engagement of ten appearances in Spanish dances in Brussels. L'Independence Belge of that capital stated: "Spain ever has her voluptuous dancers . . . . and it is always a pleasure to see these dances again." L'Etoile Belge wrote: "Impossible to resist the dynamic power of this performance, as it transports us, in spite of ourselves, to the enjoyment of this seductive or voluptuous music, and these brilliant colors so dazzling to the senses." "A captivating spectacle," La Derniere Heure published; while La Nation Belge concluded its article with "warmly applauded by a well satisfied audience." Le Soir reported "a spectacle that brings to the stage the ardent passions and the picturesque dances of Spain." "Sylenka," chronicled La Libre Belgique, "has remarkable facial expression She is the impassioned priestess of character dancing, and in her dances she expresses with telling power the tragic element which lies hidden under Spain's innate necessity for rhythm and song."

WILSON ANGEL

Wilson Angel, artist pupil of Enrico Rosati, was a soloist in the recent performance of Verdi's Manzoni Requiem by the Brahms Chorus of Philadelphia, N. Lindsay Norden conducting. The Philadelphia Ledger said: "Mr. Angel's fine bass showed to advantage in the majestic Confutatis." The Philadelphia Inquirer: "Mr. Angel's tones were rich and mellow as few bassos are."

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JACQUELINE SALOMONS,
young French violinist, is appearing as solo artist with the Lamoureux Orchestra, Paris, under Albert Wolf on January 21, performing the Mozart concerto. Recently on invitation of the Bach Society in Paris, she appeared with orchestra under Gustav Brett, performing the Bach concerto for violin and orchestra. Miss Salomons plans to come to the United States the latter part of January for a six weeks' tour.
(Photo by M. I. Boris.)

ARTHUR ANDERSON,
bass, opened his season with the Metropolitan Opera on December 30 in Aida.

JOHN CAMPON,
vocal teacher, specializes in training voices for radio singing. Mr. Campon is to inaugurate a series of recitals in which his pupils will be presented individually.

CARMEN STYLLES,
American soprano, will be heard in a recital of French, German, Italian and English songs at the Barnard Club, New York, this afternoon (January 20). The soprano is also to appear for the New York State Women's Republican Club at their Lincoln's Day luncheon at the Hotel Plaza, February 12.

DIANA IRVINE,
operatic artist pupil of Berta Gerster-Gardini, has been engaged for the entire season by the Lester Ensemble as leading soprano. Miss Irvine has a repertoire of fifteen operas, several of which she has sung in Italy, where she has also appeared in recital, as well as in Germany and France.

BARRÈRE—SALZEDO—BRITT,
now in the second season of their combination of flute, harp and cello. Their tours for 1933-34 include appearances in the northern states and Canada and in Jacksonville, Daytona Beach and Miami, Fla. On their program are numbers ranging from Bach and Rameau to Debussy and Ravel, and also compositions written especially for them by contemporary American composers.

NELSON EDDY
recently was introduced to the San Francisco public as soloist with the San Francisco Symphony Orchestra. (Photo © Bachrach.)

JEANNETTE VREELAND, soprano, and PERCY RECTOR STEPHENS, teacher and voice authority, at Daytona Beach, Fla., for the Christmas holidays.

ETHEL BARTLETT and RAE ROBERTSON,
English two-piano team, opened their American season with two appearances with the New York Philharmonic Orchestra. On December 30 they played the Mozart concerto No. 17 in E flat for two pianos and orchestra, using the original cadenzas; on January 6, the Bach concerto in C for the same combination.

(See Inside Front Cover for Additional News Pictures)

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